

~~THE GIANT IMIR~~

" 20 MILLION MILES TO EARTH"

~~THE GIANT YMIR~~

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FADE IN:

EXT. GELA - ESTABLISHING SHOT - DAY

1 HIGH ANGLE 1
SHOOTING DOWN from a promontory on a small Sicilian fishing village nestled uncomfortably close to the shore. A single wharf juts out into the sea. A skiff or two is drawn up on the beach. HOLD, then bring on legend:

A FISHING VILLAGE
IN SOUTHERN SICILY

As legend fades, PAN to the fishing fleet -- tiny specks out on the gulf. Above them black storm clouds boil in from the sea. Thunder.

DISSOLVE TO:

EXT. FISHING FLEET - DAY

2 FULL SHOT 2
Three or four longboats, or fishing smacks, are crowding into a circle, a giant net hoisted up between them. Within the net imprisoned tuna thrash frantically. From their boats, coarse-skinned, grizzled fishermen of all ages gaff the fish with long hooked poles; dragging the struggling fish to the side of their boats, the gaffers lift the tuna high. There, they are assisted by others who, reaching down with their bare hands, grab the fish by the fins and flop them over the gunwales. On the whole these men are a contented lot, unconcerned with the brewing storm.

3 VERRICO'S BOAT (PROCESS) 3
There are four or five in the boat, but we favor three: VERRICO, PEPE and MONDELLO. Verrico, forty, is a huge man, strong, courageous. Pepe is about 11 years old, wiry, alert and afraid of no man -- except Verrico whom he holds in constant awe. Mondello is fortyish and very large and strong. All three are working with the fish: Verrico on the gaff, Pepe and Mondello on the fins.

3

CONTINUED:

3

A peal of thunder, this one closer, and Mondello betrays alarm.

MONDELLO

(as they work;
glancing at the
threatening sky)
If it does not stop, the fish
will run away.

PEPE

(tauntingly)
Do not be afraid, Mondello --
this is as nothing -- Now in
Taixas -- that is where the
storm he is vast -- magnifico!

MONDELLO

(sourly)
Taixas -- Taixas? And what is
that?

There is another clap of thunder and Mondello involuntarily winces.

PEPE

(vastly superior)
Ah, Mondello, you know not of
Taixas? She is a big country
across the sea near America.
She is where the cowboys they --

Verrico, who has been listening with mild amusement, suddenly stiffens, his ears cocked.

VERRICO

(interrupting)
Silencio!

The other two look at him questioningly, then they also hear it -- a distant roar getting rapidly louder. All three turn and stare toward the far skies o.s.

4

MEDIUM SHOT ABOUT THE FLEET (PROCESS)

4

Others in other boats stop their work and raise their heads as they too hear the sound. Soon all are listening. The roaring sound grows nearer.

5

VERRICO PEPE AND MONDELLO (PROCESS)

5

as they listen. Suddenly Pepe's eyes go wide.

5 CONTINUED:

5

PEPE

(pointing
excitedly)

Look!

EXT. HORIZON - SHOOTING OUT TO SEA - DAY

6 PEPE'S POV - (H-X-D) 6
A giant air ship, a rocket, but unlike any rocket we have ever seen, looms out of the clouds, races obliquely toward us. Its speed is not tremendous (necessarily less than 690 miles per hour in order that we may hear its sound running before it), but its angle of descent seems treacherously steep.

EXT. FISHING FLEET - DAY

7 REACTION OF FISHERMEN (PROCESS) 7
thru as different men on different boats stare, stunned thru
10 and rigid, at the giant airship o.s. 10

EXT. HORIZON - DAY - (X)

11 POV FROM ROCKET SHIP 11
The sea rushes toward rocket ship.

12 MEDIUM LONG SHOT - (H-PP-X-D) 12
PANNING with the rocket the nose begins to lift slightly at first then more and more. The nose drops, the rocket hits -- a stone skipping the face of a pond, it ricochets into the air, reaches for altitude -- then drops its nose again.

EXT. FISHING FLEET - DAY

13 CLOSE SHOTS VERRICO PEPE AND MONDELLO (PROCESS) 13
thru - (D) thru
15 Individual cuts of their awed faces as they gape, 15
their eyes following the airship o.s. Silently, almost automatically, each man crosses himself, his lips muttering a brief prayer.

EXT. HORIZON - DAY

16 LONG SHOT - (H-X-D) 16
The rocket drops its nose again and careens into the sea. A great cloud of steam envelops it.

- 17 CLOSER SHOT ROCKET - (H-X-D) 17
Instantly small tidal waves roll out from under the hissing steam.

EXT. FISHING FLEET - DAY

- 18 MEDIUM FULL SHOT (PROCESS) 18
The threat of the approaching waves restores activity to the awestruck fishermen. They shout, pointing out the danger. Dropping its section of net, each crew scrambles for its oars.
- 19 VERRICO'S BOAT (PROCESS) - (X) 19
Verrico grabs the tiller. His men are already at their oars.
- 19A MEDIUM CLOSE SHOT (PROCESS) - (D) ONE MAN AT PROW 19A
OF BOAT
In the background can be seen the wall of churning water coming toward the boat. Verrico slams the tiller hard over, hastily turning the bow into the sea.
- 20 MEDIUM DOWN SHOT - (SP-PP or X - D) 20
One boat tries to turn but is caught by the on-rushing water. It capsizes. (NOTE: SHOOT FROM pier near breakers)
- 21 DOWN SHOT VERRICO'S BOAT - (PP-SP) 21
The waves hit Verrico's boat head on, lifting it high then lowering it unharmed.
- 22 MEDIUM CLOSE SHOT CAPSIZED BOAT - (PP-SP) 22
Men struggle in water.
- 23 SECOND FISHING BOAT - (PP-SP) 23
as it approaches the men in the water who are helped into it.
- 24 VERRICO'S BOAT (PROCESS) 24
Satisfied that the men in the water are being saved by the second boat o.s., Verrico, Pepe and Mondello all turn their attention to the rocket o.s.

EXT. WATER - DAY

- 25 LONG SHOT POV FROM VERRICO'S BOAT - (H-X-D) 25
The hissing cloud of steam is beginning to subside now and as it does it slowly reveals the wraith-like tail section

25 CONTINUED:

25

of the rocket sticking high out of the water. Dangerously close to the water level is a gaping hole which has been torn into the side of the rocket. (NOTE: SHOOT foam and bubbling against black b.g. in water tank)

EXT. FISHING FLEET

26 VERRICO'S BOAT (PROCESS) - (D) 26

As the fishermen in the boat react, still awed by the wrecked rocket o.s., Verrico again jams the tiller over so that the boat heads for the shoreline.

VERRICO

Pull for shore! Pull hard!

All the men, including Mondello and Pepe, hastily, frantically scramble for the oars.

27 SECOND BOAT (PROCESS) 27

This is the boat that picked up the survivors who stare in frightened fascination at the wrecked rocket o.s. while the fishermen of the boat fervently ply their oars, rowing rapidly away from the wreck toward the shore.

28 VERY WIDE ANGLE SHOT - (SP-PP-H-D) 28

CAMERA SHOOTING from pier as all three boats in the fleet are rowed feverishly toward shore away from the smashed rocket.

29 VERRICO'S BOAT (PROCESS) FAVORING VERRICO AT TILLER 29
He glances over his shoulder at the rocket, o.s.EXT. WATER - DAY

30 LONG SHOT VERRICO'S POV - (H-SP or X-D) 30

This is the same as the previous cut of the tail section of the huge rocket jutting out of the water. By now the steam has been completely dissipated so that the weird craft can easily be seen.

EXT. FISHING FLEET - DAY

31 VERRICO'S BOAT (PROCESS) 31

Verrico still stares at the smashed rocket o.s. and when he turns his expression has changed. Now he looks unsure of himself, a little guilty. He glances again over his shoulder at the o.s. rocket and when he turns back this time his indecision has gone away.

31

CONTINUED:

31

VERRICO

Stop!

The men lift their oars and look curiously at him.

VERRICO

(continuing)

We go back.

(indicating o.s.)

It is a possibility that in
the aircraft there may be people.

The others of the crew look shocked and disturbed, but
Mondello is most alarmed.

MONDELLO

(horrified)

But Verrico, that is no usual
aircraft! There are no people
on it!

At the moment the other crewmen seem to share Mondello's
reluctance to return.

VERRICO

(sarcastically)

Ah, but Mondello -- you know this
thing you say? You have been
perhaps inside it?

(to the others)

What are we -- men of the sea or
children?

The men in the boat do not answer.

VERRICO

We go back.

With less reluctance, shamed by Verrico, the crew bend to
their oars as Verrico turns the tiller hard over once more.
Even Mondello wheels his oar without further protest but he
gulps in fear, his frightened gaze fascinated by the o.s.
rocket.

32

ANOTHER ANGLE - (H-PP-SP-D)

32

As Verrico's boat completes its turn and heads for the
rocket which can be seen in b.g. Thunder is heard.

33

MEDIUM CLOSE SHOT (PROCESS)

33

Verrico's boat as the men look up o.s.

- 34 MEDIUM LONG SHOT - (X) 34
Lightning splits the sky.
- 35 VERRICO'S BOAT (PROCESS) - (H-X-D) 35
The rocket is in the near b.g. - the boat approaching it.
The men at the oars wield them with increasingly less enthusiasm stealing apprehensive looks over their shoulders at the rocket. They let their oars trail in the water, afraid to row closer.
- VERRICO
Closer ... closer ...
- 36 MEDIUM LONG SHOT ROCKET ON LEFT OF VERRICO'S BOAT - 36
(H-PP-D)
They take the remaining few strokes that bring the boat closer to the gaping hole in the side of the ship.
- 37 CLOSE SHOT (PROCESS) 37
The boat is heard to hit floating debris, as the men look over the side.
- 38 INSERT: THE FLOATING DEBRIS 38
including a round sealed metal cylinder, is in the water and has moved slightly in the direction of the o.s. shore.
- 39 MEDIUM CLOSE SHOT (PROCESS) - H plus X-D) 39
Verrico's boat as it draws closer to hole in side of rocket ship. The men wet their lips and some cross themselves. All are tense.
- 40 MEDIUM LONG SHOT - (H-PP-D) 40
Rocket ship on left side of screen. Verrico's boat pulls up close to rocket ship.

INT. ROCKET SHIP SHOOTING THROUGH HOLE IN SIDE - DAY

- 41 MEDIUM SHOT HOLE IN ROCKET (PROCESS) - (PP plus 41
set - Part of Chamber No. 1 - D)
Verrico's boat comes into scene approaching the opening slowly. Even Verrico himself is affected by their proximity to this new and frightening object. When he speaks it a hoarse whisper.

VERRICO
the boat hook.

41

CONTINUED:

41

The boat hook lies close to Pepe who, wide-eyed, takes a deep breath and then picks it up. Gingerly, he reaches out with it and hooks onto the edge of the gaping hole, temporarily holding the boat there. Verrico steps to the gunwale and grasps the other side of the opening in the rocket with his hands before he transfers himself inside. He stops, turns:

VERRICO

(a hoarse whisper)

You, Mondello - come with me.
It may be I will need your
help.

MONDELLO

(miserably)

Why Verrico - why me?

VERRICO

Do you not boast that you the
strongest man in Sicily?

Mondello sighs, takes a deep breath and then forces himself to follow as Verrico moves on through the hole in the ship.

CAMERA IN on Verrico and then Mondello as they come through the gaping hole, both men are nervous. Mondello, of course, more so. The floor is on a slant and it rolls slightly as the men gain their balance and stand looking about them.

42

REVERSE ANGLE CHAMBER ONE

42

CAMERA PANS across the narrow confines of the first chamber. Wires, coils and tubing line the bulkheads. Bunks, electronic and scientific equipment are jammed into every conceivable niche. Clamped to the far wall are several cylinders varying in size but similar to the one seen floating in the debris outside. Two or three of the clamps are empty and it is to be presumed that the cylinders they held were torn loose by the crash. Verrico moves slowly forward -- Mondello following, keeping carefully behind the skipper. Suddenly Mondello's attention is distracted by something o.s. and he points a shaking finger in that direction.

MONDELLO

(a hoarse whisper)

Verrico!

Verrico's gaze turns in the direction Mondello is pointing and then he moves toward it.

gh

43 MEDIUM CLOSE SHOT A HUMAN HAND - (D)
hanging limply from behind some shattered equipment. Verrico comes into scene, reluctantly followed by Mondello and Verrico moves so that he, but not the camera, can see the rest of the body. Verrico is appalled by what he and Mondello steals a glance too. Both men look sick cross themselves, and Verrico leads the way on and out scene.

44 MEDIUM CLOSE SHOT AT CIRCULAR HATCH WITH WHEEL IN ITS CENTER - (D)
The hatch is hinged and presumably leads to another compartment. Verrico and Mondello come into scene. As they enter the craft shudders slightly and both men freeze. Mondello tries to move away but Verrico shoots out a hand restraining him. In a moment the shuddering stops and Verrico reaches the wheel and starts to turn it.

EXT. ROCKET SHIP - DAY

45 MEDIUM SHOT VERRICO'S BOAT (PROCESS plus set) - (D)
The crew is still silent, nervously waiting for Verrico and Mondello to reappear. Pepe still holds the boat to the edge of the hole and he and the two others are clustered staring with frightened curiosity through the gaping hole.

INT. ROCKET SHIP - DAY

46 MEDIUM CLOSE SHOT CHAMBER ONE - (D)
Verrico turns the wheel on the circular hatch. In a moment there is the sound of sucking air and then a click. Verrico pulls back on the wheel and the hatch opens. He steps forward, peering inside, then starts to step through. He backs up and sees that Mondello has not moved. He gives an impatient beckoning gesture and, this time even more insistently than before, Mondello follows him.

47 MEDIUM FULL SHOT ENGINE ROOM (H PROCESS) - (D)
Verrico and Mondello cautiously enter the interior of the rocket. They pause to stare about them at the fuel tanks and rocket apparatus. Escaping steam fills the scene. The floor is on a slant, causing them to move precariously through the scene. A dangling chain and piece of metallic debris swings back and forth in f.g.

48 MEDIUM SHOT CHAMBER TWO - (D) 48
Presumably this is the control room complicated with dials, controls, gauges, instruments, wiring, tubing, etc., and along the walls are additional bunks. There is a pilot's seat in front of a bank of instruments and a man is hunched forward over the controls. Blood flows from a severe gash on one of his arms.

First Verrico, then Mondello come through the opened circular hatch. They look around, then see the man in the pilot's seat and start forward, but just then the craft shudders again and sinks slightly. Both fishermen turn, poised for flight, but the movement stops once more and it is Verrico, of course, who turns back first moving to the side of the wounded man who is wearing an oxygen mask. Mondello forces himself to accompany Verrico.

49 MEDIUM CLOSE SHOT WOUNDED PILOT WHOSE NAME IS CALDER 49
As Verrico bends close, removes his oxygen mask and hastily examines him. Although unconscious, CALDER is breathing audibly.

VERRICO

This man, he still lives!

He hastily unbuckles the seat belt and Mondello reaches to help as Calder is lifted from the seat. They start back toward the door for the hatch when Verrico's attention is attracted by something in one of the o.s. bunks. The ship quivers again, very briefly this time, and Mondello glances yearningly in the direction of the hatch.

VERRICO

(urgently)

Take him out - quickly!

Mondello needs no urging. He half supports, half drags Calder in the direction of the hatch while Verrico hastens out of scene in the direction of the o.s. bunk.

50 MEDIUM CLOSE SHOT SHARMAN 50
lying on the bunk and strapped to it. He is older than Calder and his name is SHARMAN and an oxygen mask covers a portion of his face - the mask noisily billowing in and out in an erratic tempo with Sharman gasping for breath.

Verrico comes into scene and, after a quick glance at the man, he rapidly removes the straps securing Sharman to the bunk, then he whisks away the oxygen mask revealing Sharman's face.

51 CLOSE SHOT SHARMAN'S FACE 51
which is haggard, almost shriveled, as though wasted by disease. With the mask removed Sharman's breathing becomes more heavily gasping. Sharman is a much slighter man than Calder and without too much difficulty Verrico lifts him from the bunk and carries him quickly toward the hatch.

INT. CHAMBER TWO TO ENGINE ROOM

52 MEDIUM FULL SHOT (H-PROCESS) - D 52
Verrico carries Sharman across to Chamber Number One.

EXT. ROCKET SHIP - DAY

53 MEDIUM SHOT HOLE IN ROCKET (PROCESS) - 53
(PP plus set - PART OF CHAMBER ONE - D)
The fishing boat is still held against the body of the ship next to its gaping hole and Mondello is handing Calder's still unconscious form down into the boat - the other fishermen helping. Mondello clambers down onto the gunwale himself, then turns shouting back into the hole.

MONDELLO

(urgently)
Verrico! Verrico!

Again the ship shudders, this time worse than before.

INT. ROCKET SHIP - DAY

54 MEDIUM SHOT CHAMBER ONE - (D) 54
Overlapping as the sickening shudder continues. Verrico is carrying Sharman's unconscious body across the sloping deck of the chamber, but he loses his balance and they both are hurtled against a bulkhead. The shuddering lessens but does not stop entirely and the creaking, straining noises are ominous. Moving finally, valiantly, Verrico clings to his burden and scrambles toward the gaping hole. Water is beginning to slosh over the floor.

EXT. ROCKET SHIP - DAY

55 MEDIUM SHOT ROCKET SHIP ON LEFT SIDE OF SCREEN 55
(D-H-PP)
The bottom of the hole in the hull is lower as Verrico hastily stoops and from the hole passes Sharman's unconscious form down to the other fishermen who are all nervous, close to panic and eager to get away before the rocket ship plunges downward. There is another shudder, still worse than before, and Pepe loses his hold on the boat hook and the boat drifts quickly away. Verrico jumps outward after the boat but misses it and falls into the water.

- 56 VERRICO'S BOAT (PROCESS) - (D) 56
The fishermen are ready with their oars, but not using them yet, looking backward toward Verrico o.s. in the water. Pepe grabs a coiled line and throws it outward toward Verrico.
- 57 CLOSE SHOT VERRICO IN WATER - (D) 57
as Pepe's line hurtles into scene. Verrico grabs it, works himself hand over hand along it toward the o.s. boat.
- 58 MEDIUM SHOT - (H-SP-D) 58
as the rocket ship trembles more mightily than before and it is clear that very shortly it will go down. The creaking and cracking of its structural girders are horrible to hear.
- 59 VERRICO'S BOAT (PROCESS) 59
as Verrico, hauling himself upward on the line, grabs the gunwale and is pulled aboard by Mondello and one or two other fishermen. Wasting no time the remainder of the crew pull mightily at their oars.
- 60 ANOTHER ANGLE (PROCESS) - (H-X-D) 60
There is an awesome grinding noise from the rocket ship visible in the b.g. and all the men turn - their mouths open and gaping as the strange and enormous vessel slowly disappears beneath the surface of the sea.
- 61 MEDIUM CLOSE GROUP (PROCESS) FAVORING VERRICO 61
PEPE AND MONDELLO
all staring at the spot o.s. where the rocket ship has just foundered. Without turning his eye Pepe speaks:

PEPE

(brokenly)

There must have been more than
two men in there ...

VERRICO

(sorrowfully)

Almost certainly, Pepe -- but we
could not reach them.

(slowly)

May they rest in peace.

He crosses himself this time not at all absently.

DISSOLVE TO:

EXT. WASHINGTON D.C. - DAY

62 ESTABLISHING SHOT - (X)

62

DISSOLVE TO:

63 ESTABLISHING SHOT PENTAGON BUILDING - (X)

63

DISSOLVE TO:

INT. PENTAGON - DAY

64 CORRIDOR 64
on an impressive pair of double-doors. In gold leaf upon
the door are the words:

Major General A.D. McIntosh
U.S.A.F.

QUICK DISSOLVE TO:

INT. McINTOSH'S OFFICE - DAY

65 FULL SHOT 65
Although this is a handsomely appointed office, its decor
is one of near spartan simplicity. Almost entirely covering
one wall is a huge map of the world - not Mercator's
Projection - but the more accurate two-dimensional projec-
tions used by the Global Air Force. Before the map stand
two men: MAJOR GENERAL A.D. McINTOSH, a big man, bullish,
aggressive and 55; and DR. JUDSON UHL, fortyish, balding,
and perceptive, a civilian scientist. Standing respectfully
nearby is McIntosh's Aide, a MAJOR. McIntosh glowers glumly
at the map and jams a thumb into the middle of the
Mediterranean Sea, not very close to Sicily.

McINTOSH

For all I know, she's splashed in
somewhere right here...
(bitterly)
Twenty thousand leagues under the
sea.

65

CONTINUED:

65

DR. UHL

(hopefully)

Perhaps not, General. It may be
that Calder regained control.

McINTOSH

I appreciate your optimism,
Doctor - but that's the way it
reads.

There is a free hand line drawn on the map descending at
an angle from somewhere off Iceland downward to cross
France and Marseilles, from where the line continues beyond
Marseilles and trails off very quickly. The General's
finger follows the line as he speaks.

McINTOSH

(continuing)

We got a radar blip on her just
off Iceland, eight-nine miles
altitude. Rate of descent --
(turning to Major)
What was it?

MAJOR

Thirty-five hundred feet per minute,
sir.

The General's hand continues down the line to Marseilles.

McINTOSH

A visual sighting from Stillman
in Marseilles. Rate of descent -
still thirty-five hundred feet
per minute.

(jabbing the
Mediterranean)

Sorry, Doctor - but that puts her
down with the fish.

Dr. Uhl, confronted by the General's mass of factual data,
stares glumly at the map, then turns away.

DR. UHL

(softly)

What makes me cry inside is that
it was so close - so very, very
close. They made it there - they
almost made it back - and -

He backs off as the phone rings. The Major hastens to answer
it, and picks up the receiver.

65

CONTINUED: (2)

65

MAJOR

(into phone)

Major Stacey speaking ...

He listens briefly, then his face brightens almost into a grin.

MAJOR

(continuing)

Hold it! Tell the General!

The exuberance displayed is not lost on McIntosh who springs forward and snatches the phone the Major holds out to him. Dr. Uhl looks equally hopeful.

McINTOSH

(into the
phone)

McIntosh... Yes?

(a pause)

Where? Is that confirmed?

(hastily)

Thank you!

By now he too has quickly changed into something close to exuberance. He turns and strides briskly back to the map.

McINTOSH

She's down off Sicily, Doctor.
Only three kilometers off the
coast of Gela, a little fish-
ing town.

66

INSERT: ON THE MAP

66

featuring the island of Sicily. The General's blunt finger comes into scene.

McINTOSH'S VOICE

(continuing)

Let's see, Gela -- Gela -- here
it is!

As he speaks his finger searches then finds the small printing which reads "Gela".

67

MEDIUM CLOSE SHOT McINTOSH THE MAJOR AND DR. UHL

67

McINTOSH

(briskly)

All right, Major. We'll need the
cooperation and courtesy of the
Italian Government so get the

67

CONTINUED:

67

McINTOSH (cont'd)

State Department on the phone.
Tell them we've got a green light
from the White House and tell them
to get the Italian Embassy to clear
the path for us.

DR. UHL

You'd also better tell them we're
in a hurry - and to roll up their
red tape and put it in a drawer
until this thing's over.

MAJOR

Yes, sir.

He turns to the phone but stops as:

McINTOSH

After that call Transport. Tell
them Doctor Uhl and I want to
leave and we want to leave now.
For Sicily.

He jabs a finger at the island of Sicily again.

MAJOR

Yes, sir.

Once more he moves toward the phone as McIntosh and Dr. Uhl
stride briskly from the office.

DISSOLVE TO:

EXT. GELA BEACH - DAY

68

MEDIUM SHOT

68

Verrico's boat is alongside the pier and the still uncon-
scious bodies of the rescued men are being transferred to
the dock... from the boat by Verrico and his crew helped by
a goodly collection of curious villagers. The PREFECT OF
POLICE, a uniformed, neat and very efficient man, is direct-
ing the operation while several villagers place the bodies
on crude stretchers.

PREFECT

(to stretcher bearers)
Take them to the Residenza
Municipale quickly!

68

CONTINUED:

68

As the men carry the laden stretchers out of scene the Prefect turns and addresses Mondello.

PREFECT

Mondello - fetch the doctor!
With dispatch!

MONDELLO

Si, Signore Prefect.

Mondello turns and runs out of scene. By now Verrico, Pepe and the other fishermen have moved from the boat to the dock and instantly become the center of the curious villagers. The Prefect takes out a notebook, looks at Verrico.

PREFECT

Verrico, you were inside the wreck - were there only those two men aboard?

VERRICO

Si. I was inside with Mondello and we saw one more man ... but he was of a certainty dead.

Pepe's attention has been drawn to something in the water beside the pier toward the shore o.s. He turns and looks in that direction.

69

CLOSE PAN SHOT PEPE
staring o.s.

69

VERRICO'S VOICE

But Signore Prefect - that ship of the air, she was so big, so vast, that surely there must have been other men inside.

During the above CAMERA PANS with Pepe as he walks slowly, still staring intently down toward the water near the shore o.s. As CAMERA PANS with him the voice of Verrico above diminishes in volume.

70

INSERT: MEDIUM SHOT PEPE'S POV

70

on debris from the water floating toward shore. The cylinder seen previously (Scene 38) is included again but still not featured. Very prominent is a dark object almost awash which looks like an article of clothing.

- 71 CLOUSEUP SHOT PEPE 71
Staring at the debris o.s. He breaks suddenly into a run moving toward the foot of the pier.
- 72 MEDIUM PAN SHOT ON THE BEACH PEPE 72
As Pepe runs down the pier to the shore, then turns to the debris floating in on the water just beside the pier. The article of clothing is in very shallow water now while the cylinder is almost into the pier. Pepe runs, wading into the surf, and he is knee-deep when he reaches the piece of clothing.
- 73 CLOSE SHOT PEPE 73
As he picks up the article, which turns out to be a leather flying jacket. He lifts it admiringly, covetously, turns it around and the initials "USAF" are stenciled on the back. Delighted with his find Pepe shakes out as much water as he can, takes the jacket under his arm and looks around for more delightful discoveries. For a moment he sees nothing except smashed pieces of wood from cases that have been broken open by the impact. Then his eyes are attracted by a cylinder o.s. under the pier. Still gazing in that direction he moves out of scene toward it.
- 74 MEDIUM CLOSE SHOT UNDER PIER ON CYLINDER 74
It is floating sluggishly half-emerged and is being gently bumped by the waves against one of the pilings that support the pier. Pepe comes into scene, bends and looks at the cylinder. Staring curiously at it he takes the leather jacket and hangs it on a splintered or rough piece of piling -- then bends and picks up the cylinder. It's a heavy boost for him but he makes it and again we see the letters "USAF" stenciled on it. One end of the cylinder has several clamps holding the cap on and sealing the contents inside. The clamps are strong and stiff as Pepe strains to open the first one.
- 75 MEDIUM SHOT GROUP AT FOOT OF PIER ON PREFECT 75
VERRICO AND N.D. VILLAGERS
As Mondello runs into scene:
- MONDELLO
(calling)
Signore Prefect!
- The Prefect turns and he comes close.

MONDELLO

(continuing;
breathlessly)

The doctor, he is not at home. He is far over at the Signora Martinelli's who is immediately to have a bambino. Perhaps twins as before -- who knows, and the Signore Martinelli -- he is one very sick man.

PREFECT

(soberly)

That is bad. Those two men are in great need of -

(suddenly)

One moment! There is that old doctor from Rome - traveling with his grand-daughter. Has anyone seen him today?

The others shake their heads, then Verrico gets an idea.

VERRICO

Pepe would know! Pepe sells him worthless shellfish he finds -- anything of no value.

(musingly)

That doctor he must be a very curious or a very kind -

(breaking off
and calling)

Pepe!

MEDIUM CLOSE SHOT PEPE BENEATH THE WHARF

He has opened all the clamps now and removed the lid and is tipping the cylinder so that its contents will slide out the open end. A blob of gelatinous matter begins to appear but Pepe is rigid as once again he hears Verrico's voice.

VERRICO'S VOICE

Pepe!

Hastily the boy puts the cylinder down on the sand at the water edge, still underneath the pier, so it cannot be seen from above. Then he turns and runs out of scene.

77 MEDIUM SHOT INCLUDING PREFECT VERRICO AND OTHERS 77
AT FOOT OF PIER
As Pepe runs from underneath it.

PEPE

Si, Verrico - you have need
for me?

VERRICO

That old doctor from Rome who
travels here - do you know
where he is now?

PEPE

Doctor Leonardo? He is camped
on the Via Messina - only a
small kilometer beyond the
residence of Signore Greppi.

PREFECT

(turning to Mondello)
You are aware of that place,
Mondello?

MONDELLO

But of course.

PREFECT

Good. Beg the doctor to make
haste.

Mondello nods, turns and runs out of scene. Relieved that
he is no longer needed Pepe hastens back under the pier.

78 MEDIUM CLOSE SHOT ON CYLINDER 78
as Pepe comes into scene. Again he tilts the cylinder and
this time the blob of gelatinous matter drops onto the
sand. Pepe stares at it fascinated and strangely repelled
at once. Slowly he tosses the cylinder up on the sand,
under the pilings, away from the water.

79 INSERT: VERY CLOSE SHOT THING ON SAND - (H) 79
(FURNISHES PROP)
It appears to be about fifteen inches in length, bulky,
weighing perhaps two or three pounds. It is covered with
sand.

80 MEDIUM CLOSE SHOT 8
As Pepe cautiously reaches out and touches the thing with
his finger, instantly his hand jerking back. But nothing
he gingerly touches it again. Still it seer

80

CONTINUED:

80

harmless, immobile, and this time Pepe picks it up. He turns with it back to the shallow water and dips it washing away the sand.

81

VERY CLOSE SHOT ON BLOB - (H) - (FURNISHES PROP) 81
Now it is a smooth semi-transparent mass. Something, some indescribable body or solid appears to be contained within. But nothing very clear and certainly nothing very identifiable. Pepe frowns at it ponderingly, then an idea comes to him.

PEPE

(brightening)

Doctor Leonardo!

Clutching the mass to him he turns and takes the salvaged leather jacket from the piling and wraps the mass in it - then hurries out of scene.

DISSOLVE TO:

EXT. VIA MESSINA - DAY

81A

MEDIUM LONG SHOT - PAN

81A

The CAMERA PANS with Mondello as he walks rapidly up the road until the PANNING CAMERA INCLUDES a truck and a house trailer; both of Italian or at least foreign manufacture, and parked in a pleasant grove just off the road. Mondello, still moving rapidly comes to the door of the trailer, knocks on it.

81B

MEDIUM CLOSE SHOT DOOR OF TRAILER

81B

OVERLAPPING as Mondello knocks. After a moment, the door opens and DR. LEONARDO appears. He is an elderly, gentle, scholarly old man with a professional manner.

MONDELLO

Doctor Leonardo?

LEONARDO

Si ...

MONDELLO

(rapidly)

Come with me please - come now -
come quickly! A great aircraft
fell in the sea -- a terrible
tragedy -- and the two men, they

81B

CONTINUED:

81B

Leonardo stares blankly at him for an instant, then:

LEONARDO

Slowly, my friend - I am an old man and my mind operates leisurely. Do I understand there has been an accident and someone has been hurt?

MONDELLO

Si - that is what I say! The men are too much hurt and they need a doctor!

As Mondello speaks, MARISA, attracted by the visit, comes from inside the trailer to stand in the doorway beside her grandfather. Marisa is young, attractive and intelligent-looking.

LEONARDO

Not my type of doctor, I fear. I am a doctor of zoology, not medicine.

(fondly)

But Marisa, perhaps can help.

MONDELLO

(incredulously)

Signorina - you are a doctor of people with hurts!

MARISA

Not now, I'm afraid - not even an interne.

(turning)

And I won't be for another year, grandfather - which you know very well.

(to Mondello)

You must have a local physician. It would be better, wiser, to get him.

MONDELLO

(unhappily)

Si, but the doctor Borini is with the Signora Martinelli who is about to have twins, triplets - who knows --

81B CONTINUED: (2)

81B

MARISA

(hastily,
interrupting)

All right, all right, I'll go ...

She turns back and disappears inside the trailer.

81C

MEDIUM LONG SHOT

81C

PAN on Pepe coming along the road, walking fast, his burden still wrapped in the salvaged leather flying jacket. CAMERA PANS with him to include the trailer and truck and as Marisa appears from inside the trailer. She wears a light jacket and carries a small bag no larger than a first aid kit. Mondello takes it from her and with her hurries away in the direction from which he came. Intent on their mission they barely notice Pepe who glances with an equal lack of curiosity at them, and then moves on to the trailer.

81D

MEDIUM CLOSE SHOT TRAILER DOOR

81D

Leonardo stares briefly after his granddaughter o.s. then is about to turn back inside when he sees Pepe also o.s.

LEONARDO

(smiling)

Good afternoon, my young merchant friend - and what is it you wish to sell me today - at an exorbitant rate I am certain. An inedible clam, perhaps?

As Leonardo speaks, Pepe comes into scene clutching his burden wrapped in the leather jacket.

PEPE

Ah, Doctor Leonardo, you make one big mistake. Here I have not a clam, I have a treasure.

LEONARDO

(hiding amusement)

With which, no doubt, you are willing to part for a nominal fee.

(gesturing)

Come inside my Sicilian bandit -- and we'll haggle.

Courteously he steps aside, permitting Pepe to precede him through the doorway.

INT. TRAILER - DAY

81E MEDIUM FULL SHOT

81E

A curtained aperture closed now separates this section of the trailer from what are presumably sleeping quarters. In here there is a work bench with the field equipment a zoologist might use - microscope, test tubes, etc. - and small, mounted sea specimens are hanging from the wall.

First Pepe, then Leonardo come through the outside door. Pepe stands clutching his jacket-wrapped burden and remains upright ignoring Leonardo's gesture to one of the two camp chairs. Without preamble he begins.

PEPE

Doctor Leonardo, you are a kind man, a just man, a man of science -- and a man of great wealth.

LEONARDO

(startled)

A man of wealth! A professor of --

He breaks off, smiling ruefully, and sits in one of the chairs.

LEONARDO

(continuing)

Of course, Pepe -- all things are relative. Continue.

PEPE

You have two hundred lira?

Leonardo realizing the boy's interest turns away to hide his amusement.

LEONARDO

(solemnly)

There is a possibility, Pepe, that I can amass such a fortune.

(reaching out)

May I see this new treasure of yours?

Pepe clutches it back, unwilling to relinquish it yet.

PEPE

(shrewdly)

You have two hundred lira with you -- in your purse?

81E CONTINUED:

81E

As Leonardo nods.

PEPE

(continuing)

That is a true fact?

LEONARDO

It is a true fact, Pepe. But why is your need so great -- so urgent?

PEPE

Because with two hundred lira I can purchase the hat from Taixas. Please - may I have the money now?

LEONARDO

The hat from Taixas? I don't understand, Pepe.

Pepe gestures around his head indicating a very wide brim hat with a tall crown.

PEPE

It is the hat the cowboy wears when he shoots the bandit, bang! Bang! And the man he is dead.

Again he gestures, this time drawing two guns from the hips and firing. Now Leonardo understands.

LEONARDO

(to himself)

Ah - those American films ...

(louder)

With a need so compelling Pepe - yes, certainly you may have the two hundred lira. But I warn you -- I'd better get my money's worth ...

(kidding)

or 'I'm a-coming after you'.

He takes a clasp purse from his pocket, opens it, removes some bills, strips off a few and hands them to Pepe, who looks at them joyfully before pocketing them.

LEONARDO

(continuing)

And now what is it I have purchased - the treasure of great splendor?

81E CONTINUED: (2)

81E

Completely disinterested now that he has the money, Pepe unrolls the jacket, takes out the gelatinous mass and places it on the work bench. Leonardo stares at it with only mild curiosity, then comes closer, examining it with increasing interest. He prods it, turns it over, squints at it and is oblivious to Pepe's hasty departure through the outside door.

LEONARDO

(half to himself)

Odd... There seems to be something inside - something with form... But what classification?
(louder)

Pepe - please tell me where you -

As he speaks, he looks up and realizes for the first time that Pepe has departed. He turns and moving hurriedly to the door he passes through it.

EXT. TRAILER - DAY

81F MEDIUM CLOSE SHOT

81F

OVERLAPPING as Leonardo comes through the door. He calls after Pepe o.s.

LEONARDO

Pepe! ... Pepe!

81G WIDE ANGLE SHOT

81G

including Leonardo moving from the doorway to the trailer toward Pepe who is several hundred feet back down the road by now. Pepe turns and calls back.

PEPE

Si, Doctor Leonardo?

LEONARDO

(calling)

Please tell me - where did you find this thing?

PEPE

(after a hesitation)

In the water, doctor - in the sea!

Pepe turns hurriedly - moving on. Leonardo stares after him for a moment thoughtfully rubbing his chin.

INT. TRAILER - DAY

81H CLOSE SHOT THE GELATINOUS MASS - (H-P-D) 81H
on the work bench. It vibrates slightly, then stops, then
starts again and then stops again and remains motionless.

FADE OUT.

FADE IN:

EXT. RESIDENZA MUNICIPALE - NIGHT

82 MEDIUM FULL SHOT 82
In faded letters the words "Residenza Municipale" can be
seen above the entrance. This is a small building, the
City Hall of Gela, containing the Mayor's office, the office
of the Prefect of Police and a hospital ward. The building
is old and its condition reflects the poverty of the commun-
ity. Two or three groups of natives are huddled about the
building. They are obviously discussing the accident.

DISSOLVE TO:

INT. HOSPITAL WARD - NIGHT

83 MEDIUM FULL SHOT 83
Not a large room and very barren, although clean, it con-
tains three crude hospital cots. One is unoccupied and
the unconscious bodies of Calder and Sharman are on the
other two cots, both fully dressed. Calder lies on the
closer of the two and now there is a small bandage skill-
fully applied on his forehead and his wounded arm is
swathed in a larger, thicker, but equally professional
bandage. He, too, is still unconscious. Marisa stands by
the further cot beside Sharman. An oxygen tank is near the
head of the bed with a tube extending from it with a small
face mask over Sharman's nose and nostrils. Marisa is
checking Sharman's pulse with her fingers. Sharman's
breathing is heavy and erratic.

84 MEDIUM CLOSE SHOT MARISA AND SHARMAN 84
Looking concerned, she lets the man's wrist rest on the bed,
then turns and stares into his badly mangled face, puzzled
and helpless. She lifts an eyelid, peers into it, releases
it and straightens - still looking baffled. The already
erratic breathing continues.

84

CONTINUED:

84

There is a grunting sound from Calder's cot o.s. and she looks up toward it and then moves in that direction.

85

MEDIUM CLOSE SHOT CALDER

85

His eyes are still closed but his head is rolling slightly. Marisa comes into scene. She picks up his wrist, feeling his pulse, and is still holding it when his eyes open slightly, close again, then open again, focusing with difficulty.

86

CLOSE SHOT MARISA CALDER'S POV

86

CAMERA ANGLING UPWARD as though seen through his eyes. Her image is blurred out of focus and then slowly it clears up.

MARISA

(smiling)

I know - you want to know where you are. In Gela.

87

MEDIUM CLOSE SHOT CALDER AND MARISA

87

CALDER

(puzzled)

Gela?

MARISA

A village in Southern Sicily.

Marisa releases his wrist, satisfied with his pulse.

CALDER

(nodding)

About where we figured...

(suddenly)

The others - how are they?

MARISA

(gently)

I'm told your airplane is at the bottom of the sea. Whoever else was on it ...

She makes an expressive gesture of finality with her hands.

MARISA

(continuing)

Except, of course, this gentleman here. And his condition is critical - very critical.

87

CONTINUED:

87

She indicates Sharman o.s. and Calder whips his head to stare in that direction. Instantly, although groggy, he gets to his feet and starts to walk in that direction. He stumbles slightly, clutches the cot for support and Marisa grabs him but he pushes by her.

MARISA

I'm sorry - but you're in no condition to --

Now that he is fully conscious he is a man intently pre-occupied by one subject. Marisa gapes at him, startled by his rudeness.

88

MEDIUM SHOT FAVORING SHARMAN

88

lying on his cot. As Calder hurries, stumbling again from weakness, to the side of the unconscious man. Marisa, outraged, follows him. Calder bends and calls into Sharman's ear.

CALDER

Doctor! Doctor Sharman!

Marisa tries to pull him back.

MARISA

I must ask you to leave this man alone! He is extremely ill and -

Calder brushes her away.

CALDER

(impatiently)

Please!

He bends once more close to Sharman.

CALDER

Doctor Sharman! Can you hear me?

MARISA

(outraged)

Please leave him and go back to your -

The interruption infuriates Calder who is still too pre-occupied with something he considers far more important than the ordinary humanities. He turns, faces her.

CALDER

Listen nurse - leave me alone! I'm
in no mood to --

MARISA

(loudly
interrupting)

I am not a nurse! I am a physician -
or almost a doctor - and this man
may be dying!

Calder takes a deep breath, trying to control his temper.

CALDER

(too patiently)

All right, 'almost-a-doctor' -
do you know what's wrong with
him?

MARISA

No - not exactly.

CALDER

(interrupting)

I know what's wrong with him and
I know it's fatal. Now if you
must stay here, stand still and
be quiet. Understand?

She breathes rapidly for a moment. She looks as though
about to strike him but she controls herself and glares
unflinchingly back into his eyes. He turns from her,
bending down once more beside Sharman.

CALDER

(calling)

Sharman! Doctor Sharman! Can
you hear me?

CLOSE TWO SHOT CALDER AND SHARMAN

Sharman's eyes move slightly but do not open. He is still
gasping, noisily, erratically, into the oxygen mask.
Calder lifts the mask off briefly and bends and shouts into
Sharman's ear.

CALDER

(loudly)

Doctor!

89

CONTINUED:

89

SHARMAN

(barely audible)

Are we - are we going to make
it - make it back?

CALDER

(loudly)

We're back - we're back!

SHARMAN

(very weak)

Good - good! I was afraid -

(suddenly)

The specimen! Is it all right?

CALDER

I - I don't know. We crashed
into the Mediterranean and I
suppose it went down with the
wreck.

(a pause)

The others are dead.

Sharman's mouth twists unhappily.

90

CLOSE SHOT MARISA

90

No longer as outraged, she's staring at Calder and Sharman
o.s. with baffled curiosity, unable to understand what they
are talking about.

91

CLOSE TWO SHOT CALDER AND SHARMAN

91

Sharman's voice is getting still weaker.

SHARMAN

It's up to you, Bob. Pass along
my notes and - make them - make
them - find the specimen.

He breaks off gasping desperately for breath. Calder
swiftly grabs the oxygen mask and puts it over Sharman's
face. The breathing improves slightly but not much this
time. Calder looks down at Sharman for a long, sorrowful
moment and then straightens wearily. He turns away and
stumbles, grabbing the cot for support.

92

WIDER ANGLE FAVORING CALDER AND MARISA

92

She steps quickly forward grabbing Calder's arm and starts
to lead him back to his own cot. Sharman's o.s. gasps
continue.

CALDER

I'll be all right.

MARISA

You're suffering from shock and exhaustion.

(indicating
his cot)

Lie down.

They reach the cot and as he virtually collapses on it, she hastily opens her little bag on the table beside the bed. From it she takes a hypodermic needle, and professionally she touches the plunger, allowing a drop to squirt out - then takes a swab of cotton, dips it in alcohol, then turns to him. Meanwhile:

MARISA

What specimen - what fatal disease I can't diagnose?
I don't understand any of this.

CALDER

You don't. And you won't.

Marisa looks at him close to exasperation.

MARISA

(quietly sarcastic)
You make a wonderful patient.
Courteous. Cooperative. Informative. Altogether a pleasure and a joy to be around.

He glances at her, not bothering to answer, and stares away again, his mind obviously elsewhere. Meanwhile she lifts his unwounded arm, swabs the spot with alcohol-soaked cotton and inserts the needle, depressing the plunger. (NOTE: This action, of course, is o.s.)

MARISA

(sardonically)
Pleasant dreams ...

As she removes the needle Sharman's o.s. breathing, which has been audible all through the above scene, abruptly stops, the sudden silence a noise in itself. Startled, she turns in that direction, jerking her head, and Calder looks in that direction too, but his gaze shows no surprise. Instead he looks resigned.

93

WIDER ANGLE INCLUDING SHARMAN

93

Moving swiftly, Marisa puts the empty needle down on the table and steps to Sharman's cot. She looks down at the man, her fingers first checking his pulse and then lifting his eyelid. Without turning, she speaks:

MARISA

He's - he's dead!

CALDER

(unsurprised)

I know.

His flat tone, a resigned acceptance of a man's death, shocks Marisa. Slowly she straightens and as slowly turns to look at him, moving toward him.

94

MEDIUM CLOSE SHOT CALDER AND MARISA

94

MARISA

(slowly)

Do you mind explaining all or some of this?

The drug is taking effect now and he unsuccessfully tries to hold back a yawn.

CALDER

I am sorry - and I mean it - but I can't.

MARISA

Can't or won't?

Another yawn. Then:

CALDER

Both ...

Her anger is returning again but before she can speak his eyes close and his head rolls over on the pillow. She steps close to him, looking down, and by his regular breathing she knows the drug has taken effect. He is utterly asleep. She turns away, exasperated by her inability to understand Calder or what's happened, and starts to put her instruments back into her bag, almost throwing them in. Then she stops, turns and looks at the sleeping Calder again, and slowly shakes her head.

She moves to another table on which several blankets are piled and takes one - shakes it out and comes back to Calder's cot. She covers him with the blanket, nudging it in around his shoulders, then again looks down at him for another long moment.

94 CONTINUED:

94

Slowly her expression changes to one of tenderness. She's the dedicated healer of the sick and he is a tormented patient. She brushes his hair back from his forehead, her hand gentle, then turns toward her bag, as we,

DISSOLVE TO:

EXT. VIA MESSINA - NIGHT

95 MEDIUM CLOSE SHOT TRAVEL ON MARISA 95
walking slowly, her forehead frowning in thought, as she broods about her mysterious patient in the hospital. She carries her small bag.

96 LONG SHOT TRAILER AND TRUCK 96
In far b.g., both still parked off the road in the grove of trees, the moonlight accenting the trailer. Almost immediately Marisa comes from behind camera into the close f.g., still walking slowly, thoughtfully, along the road toward the trailer.

INT. TRAILER - NIGHT

97 CLOSE SHOT GELATINOUS MASS - (H-P-D) 97
A shaft of moonlight coming through the trailer window illuminates the odd, uncertain-shaped figure within the mass which is becoming clearer now, although still fairly vague, and it is moving strenuously as though trying to squirm out of the gelatinous material that encloses it. Now a crack shows in the wall of the material, a crack that splits longer, wider, and then suddenly, an incredibly tiny fist reaches out through the opening. A fist that has but three talon-like fingers.

The fist tears frantically at the opening, ripping it wider, and then something else appears - a shoulder, then a scaly back and finally a head.

The fantastic figure pauses, breathing heavily from the exertion, then resumes its struggling and a second arm with an identical three-fingered hand reaches through and rips the gelatinous material open.

EXT. TRAILER - NIGHT

98 MEDIUM CLOSE SHOT AT TRAILER DOOR 98
as Marisa comes slowly from behind camera to the door. She opens it.

INT. TRAILER - NIGHT

99 MEDIUM CLOSE SHOT - (D) 99
OVERLAPPING as door opens and Marisa comes through. She puts her bag down and is starting to shrug off her jacket when an odd sibilant hissing noise attracts her and she turns toward the work bench o.s. Her reaction is instantaneous - surprise and horror.

100 CLOSE SHOT THE CREATURE MARISA'S POV - (H-P-D) 100
Entirely free of its gelatinous encasement now, the CREATURE stands beside it. A fantastic thing, the Creature is about fifteen inches high with a tail of a lizard sticking out behind it. The moonlight coming through the trailer window lightens the trailer b.g., silhouetting the Creature.

The Creature stands hissing as though frightened and staring at Marisa o.s. He backs slightly, his arms out before him as though instinctively prepared to ward off attack.

101 MEDIUM CLOSE SHOT MARISA - (D) 101
Standing rooted to the spot where we saw her before, automatically her hand reaches out and flicks a wall switch illuminating the interior. Her eyes widen staring at the fantastic creature o.s.

102 CLOSE SHOT THE CREATURE MARISA'S POV - (H-P-D) 102
as it takes a step backward, clearly afraid of her movement.

103 MEDIUM CLOSE SHOT MARISA - (D) 103
her eyes still focused, as though frozen, on the Creature o.s.

MARISA
(calling softly)
Grandfather!

As she calls she flicks a glance toward the closed curtained aperture that separates this room from the remainder of the trailer.

104 MEDIUM CLOSE SHOT LEONARDO 104
He lies on a bunk and the other side of the curtained aperture is closed to the bunk. Leonardo's eyes open sleepily.

MARISA'S VOICE
(a little louder)
Grandfather!

Alert and moving swiftly now, Leonardo throws back the covers and swings out of bed. He reaches for a dressing gown to cover the pajamas he wears.

105 MEDIUM SHOT MARISA AND CREATURE - (H-P-D) 105
In f.g., on work bench, the Creature stands his ground. She still stares at the Creature. After a moment the curtained aperture parts and Leonardo appears in b.g. wearing his dressing gown and also slippers. He stops.

LEONARDO
(worried tone)
What is it, Marisa? What is it that -

Leonardo's eyes finally see the Creature standing on the work table o.s.

105A CLOSE SHOT - (D) 105A
Leonardo reacts, as CAMERA MOVES IN to HEAD CLOSEUP of Leonardo.

106 CLOSE SHOT CREATURE LEONARDO'S POV - (H-P-D) 106
The Thing, hissing again in fear, turns its head from Marisa o.s. toward Leonardo o.s. Again it backs, obviously fearing an attack from the new arrival.

107 CLOSE SHOT LEONARDO - (D) 107
For a long moment the old man can do nothing but stare.

LEONARDO
My gloves. Where are my gloves...?

MARISA
Under the bench.

Leonardo nods, starts toward the bench.

- 108 MEDIUM SHOT CREATURE IN F.G. LEONARDO AND MARISA IN B.G. - (H-P-D) 108
The Creature hisses warningly. Leonardo stops. He starts forward again now, careful not to make a sudden move, yet never taking his eyes from the Creature. Upon reaching the bench, he reaches down, gropes for his gloves. The movement brings his face within inches of the Creature.
- 109 CLOSE SHOT MARISA 109
Marisa looks on curiously.
- 110 MEDIUM SHOT LEONARDO -(H-P-D) 110
Finding the gloves, he slips them on. He raises his hands to the level of the bench. Another hissing from the Creature stops him momentarily. Placing his hands on the surface of the bench, Leonardo moves them forward, slowly, taking them closer to the beast. The Creature retreats.
- 111 CLOSE SHOT LEONARDO AND CREATURE - (H-P-D) 111
Perspiration streams down Leonardo's face. He moves closer. The Creature hunches its shoulders, the fingers of its hands extend rigidly, razor-edged claws show threateningly.
- 112 CLOSER SHOT DIFFERENT ANGLE CREATURE AND LEONARDO'S HAND - (H-P-D) 112
Leonardo's hand reaches out and slowly closes about the Creature. Its eyes still on the man, the Creature doesn't resist, but neither does it relax to the old man's touch. Carefully Leonardo lifts it up and out of scene.
- 113 MEDIUM SHOT LEONARDO IN F.G. MARISA IN B.G. - (H-P-D) 113
Leonardo brings the Creature up to view, staring at it.
- MARISA
What is it -- where did it come from?
- LEONARDO
Pepe -- the little fisher-boy.
- He lowers the beast out of frame. Marisa takes a tremulous step or two toward her grandfather.
- 114 CLOSE SHOT TOP OF COUNTER - (H-P-D) 114
Leonardo's hand releases the Creature... it backs away. Marisa's head is in the b.g., intently watching it.

114 CONTINUED:

114

LEONARDO

In all science, I have never
seen anything like this - nor even
read about such a creature.

114A CLOSE SHOT LEONARDO AND MARISA - (H-P-D) 114A
Leonardo stoops down and with a pencil in his right hand
points out the beast's features.

LEONARDO

(continuing)

The torso is that of a human being.
The head - I cannot classify. The
tail is reptilian, and observe the
articulation of the legs.

(straining)

But from where could it have --

115 ANOTHER ANGLE INCLUDING LEONARDO AND MARISA FROM 115
CREATURE'S POV
He interrupts himself, looking at the remains of the
gelatinous mass which is still on the work bench. He prods
the substance with his finger.

LEONARDO

(thoughtfully)

Pepe said it came from the sea.

(baffled)

But still I do not know...

Leonardo starts to reach down and pick up the Creature.

116 CLOSE SHOT CREATURE AND LEONARDO'S GLOVED HAND 116
(H-P-D)
The gloved hand gently takes the Creature and takes it o.s.

117 MEDIUM SHOT LEONARDO AND MARISA - (D) 117
As Leonardo holding the Creature (model), turns his head,
quickly to the girl.

LEONARDO

Marisa - the empty cage - open
it! Make haste!

Marisa turns, opens the door and hastens out of trailer,
followed by Leonardo holding the Creature.

EXT. TRAILER - NIGHT

118 MEDIUM PAN SHOT ON OPEN DOOR - (D) 118
in the near b.g. as Leonardo appears, still holding the Creature (model). The CAMERA PANS with him to reveal the rear of the truck now in f.g. In previous scenes which included the truck a tarpaulin has covered its end, but now Marisa has thrown back the canvas to reveal three or four cages of varying size. In all but one of them are captive birds or small animals, but the last is empty and Marisa holds its entrance or gate open. She stands in the bed of the truck. Leonardo is about to put the Creature in the cage when he stops.

LEONARDO

Marisa - a soft cloth. The flooring of the cage is very hard - very rough.

Marisa turns and moves toward the front of the truck. She reaches into a box and pulls out a large soft cloth. She returns with it, hands it to Leonardo who takes it with his free hand and puts it inside the cage, arranging it so that it covers the flooring. Then he gently places the Creature in the cage.

119 MEDIUM SHOT CAGE IN RIGHT F.G. MARISA AND 119
LEONARDO IN B.G. - (H-P-D)
Leonardo slowly withdraws his hand and closes the cage door, turns the latch and the two of them stand staring at the beast, who returns their gaze unwaveringly.

120 CLOSE SHOT THE CREATURE IN THE CAGE - (H-P) 120
He moves about, uneasily, hissing and making eerie little cries.

121 MEDIUM SHOT MARISA AND LEONARDO IN B.G. - CAGE IN 121
RIGHT F.G. - (H-P-D)
both staring at the Creature in the cage.

MARISA

(quietly)

So very ugly ... and so very frightened.

(pityingly)

Poor little thing ...

Leonardo turns and moves o.s. For a moment more, Marisa lingers before the cage staring down at the Creature. Then, she too turns, follows her grandfather to the trailer.

122 CLOSE SHOT CREATURE IN THE CAGE - (H) 122
HOLD on beast in cage as it looks o.s., it still hisses and
makes an eerie cry.

SLOW DISSOLVE TO:

EXT. LEONARDO'S TRAILER - DAY

123 MEDIUM PAN SHOT 123
At doorway to trailer in near b.g. Leonardo's voice can
be heard calling with sudden excitement but without alarm.

LEONARDO'S VOICE

(excitedly)

Marisa! ... Marisa!

After a moment, Marisa appears opening the door from the
inside. She is dressed in shorts and a matching blouse.
She looks toward the truck o.s.

MARISA

Yes?

LEONARDO'S VOICE

Come here!

She moves toward the truck in answer to his request. The
CAMERA PANNING with her reveals Leonardo standing staring
into the truck. From this camera angle the Creature in the
cage cannot be seen.

LEONARDO

(pointing)

Observe, mi cara - observe our
strange friend.

124 MEDIUM SHOT MARISA AND LEONARDO IN B.G. CAGE IN 124
RIGHT F.G. - (H-P)
About fifteen inches tall when placed in the cage last night,
the Creature has now grown to double its size - almost three
feet. The cage itself is about five feet tall so that the
Creature is in no way cramped. It stands staring out at its
captors o.s., but right now it seems comparatively calm, in
no frenzy.

LEONARDO

(continuing)

How much he has grown in but a
few hours.

124 CONTINUED:

124

MARISA

(startled)

It's - it's unbelievable!

125 TWO SHOT ANOTHER ANGLE MARISA AND LEONARDO

125

LEONARDO

(musingly)

Think, Marisa - of what will be
said when I bring this strange
creature -

(indicating

Creature o.s.)

to the Museo Zoologico in Roma.
I go now to the village. To
learn from the fisher-boy where
in the sea it was that he found
our friend.

Leonardo turns and moves out of scene in the direction of
the village o.s. and Marisa watches after him a moment,
fondly amused.

DISSOLVE TO:

EXT. BEACH - DAY

126 MEDIUM CLOSE SHOT PEPE

126

He has rather ingeniously constructed a wild west fortress
out of sand and beach debris near the wharf. There is a
square enclosure with the walls about two feet high and a
blockhouse tower, perhaps a foot taller, at each corner.
Pepe wears a battered second-hand cowboy hat now and he
lies inside his fort staring out to sea o.s. Over scene
during the above we hear the sound of a large plane - a
sound that is getting louder. Pepe squints in the direc-
tion of the sound, then his hand drops to an imaginary
holster and pulls a crude wooden, hand-made revolver.
Peering over the wall of his fortress, Pepe sites his gun
and pulls the trigger.

PEPE

Pow! Pow!

EXT. SEA - DAY

127 LONG SHOT PEPE'S POV - (X) 127
 as a large U.S. Army seaplane lands in the water.

EXT. WHARF - DAY

128 MEDIUM SHOT FAVORING CALDER AND INCLUDING PREFECT 128
 AND OTHER CARBINIERI
 all staring at the seaplane o.s. The sound of its motors
 suddenly dies. Calder still wears the small bandage on his
 forehead and a large one on his arm.

EXT. BEACH - DAY

129 MEDIUM SHOT PEPE 129
 Pepe lifts his gun to shoot again the o.s. plane. He pulls
 his finger for the trigger and this time:

PEPE

Click.

He looks down at his gun as though surprised to find that it
is empty now and starts loading the revolver with imaginary
bullets from the imaginary gunbelt.

DISSOLVE TO:

EXT. WHARF - DAY

130 MEDIUM SHOT 130
 as the launch, manned by an Italian crew, comes up to the
 wharf and its two passengers - General McIntosh in uniform
 and Dr. Uhl - step from the launch to the wharf.

Calder and the Prefect and the other Carbinieri are all
there, and Calder lifts his hand in salute to McIntosh who
returns it courteously but informally. McIntosh holds out
his hand and grasps Calder's warmly.

McINTOSH

(warmly)

You made it, Bob! The first man
in all history - how does it feel?

130

CONTINUED:

130

CALDER

(quietly)
Fine General ...
(glumly)
in a way ...

He gestures to finish his thought of the tragedy and fate of the remainder of the crew.

DR. UHL

(sympathetically)
I know Bob - and it's tragic the others died in their moment of glory. But still, if I may, I'd like to add my congratulations.

He sticks out his hand and Calder shakes it. McIntosh looks around and then back to Calder.

McINTOSH

Is there some place private we can talk? --

CALDER

Of course.
(introducing him)
May I introduce Signore Unte, the Prefect of Police. He has been extremely cooperative and you may use his office.
(introducing them)
Signore Unte - this is General McIntosh and Dr. Uhl.

The Prefect nods formally to both men.

PREFECT

I have received a telegramma from the Governo in Roma. My facilities are yours.
(gesturing)
In this direction, please.

He leads the way toward the shore end of the wharf and the others follow.

EXT. BEACH - DAY

131

CLOSE SHOT PEPE

131

His revolver reloaded now he is peering off at the assembly coming down the wharf toward the beach. He cautiously lowers his gun as the group moves toward the beach.

132 MEDIUM LONG SHOT PEPE'S POV BEACH AT THE WHARF 132
As Calder, the Prefect, McIntosh, Dr. Uhl, etc. reach the shore end of the wharf. Parked there is an Italian jeep and the group gets into it. Standing and watching with understandable curiosity are Sicilian villagers and prominent among them are Verrico and Mondello.

The jeep carrying the Americans and the Prefect starts and moves out of scene.

133 CLOSE SHOT PEPE 133
He raises his revolver and aims at them, following the moving jeep o.s.

PEPE

Pow! Pcw!

Suddenly he looks further in the same direction o.s. and reacts in fear.

134 MEDIUM LONG SHOT PEPE'S POV ON LEONARDO 134
The elderly professor is trudging toward the beach from the land.

135 CLOSE SHOT PEPE 135
It is clear that he does not want Leonardo to see him. Clutching his treasured cowboy hat he takes it off his head and clutches it firmly in his hand. Then he turns and abandons his fortress, scurrying from it to disappear in rocks in the b.g.

136 MEDIUM GROUP SHOT VERRICO MONDELLO FEATURED AMONG 136
OTHER VILLAGERS
as Leonardo comes into scene.

LEONARDO

Salutos, Verrico - Mondello.
You can inform me of the whereabouts of the fisher-boy, Pepe?

MONDELLO

Pepe? ...
(looking around)
Who knows where that boy is?

VERRICO

But of a certainty I shall see him tonight and tell him to seek you tomorrow.

136

CONTINUED:

136

Leonardo shakes his head, disappointed.

LEONARDO

Tomorrow I will not be here, for
today I must depart for Roma.
But grazie ... Addio.

VERRICO

Addio, Professore.

MONDELLO

Addio, Professore.

Leonardo turns and moves out of scene in the direction from
which he came - not in the direction of Pepe's concealment
o.s.

137

CLOSE SHOT PEPE

137

Hidden in the rocks and peering out at Leonardo o.s. -
looking relieved, his eyes follow the departure of the
professor. Then he takes a deep pleased breath and
caresses his cowboy hat, then carefully puts it on his
head.

DISSOLVE TO:

EXT. VIA MESSINA ROAD - NIGHT

138

MEDIUM LONG SHOT - PAN

138

The CAMERA PANS Leonardo's truck and trailer along a
mountainous road. The rear of the truck and its cages and
other contents are covered by a lashed tarpaulin.

139

MEDIUM CLOSE SHOT LEONARDO AND MARISA (PROCESS)-NIGHT 139

Leonardo is driving and Marisa is dozing on the seat beside
him.

140

CLOSE SHOT AT REAR OF TRUCK (PROCESS)

140

Showing that a corner of the tarpaulin is slightly loose
and flapping in the wind. A very small edge section of the
cage containing the Creature can be seen, but the Creature
cannot.

141

LONG SHOT TRUCK AND TRAILER

141

move from f.g. toward b.g., disappearing around a far curve.

DISSOLVE TO:

EXT. RESIDENZA MUNICIPALE - NIGHT

142 MEDIUM PAN SHOT

142

As a large, new Alfa Romeo limousine, Italian flags fluttering from its front fenders, comes up to the entrance of the building and stops. Two of the Prefect's Carabinieri are standing at either side of the building's doorway.

A uniformed chauffeur leaves the driver's seat and hurries around to the rear door, opening it as SIGNORE CONTINO, an elderly, dignified, government official gets out. Contino crosses to the entrance and is saluted by the Carabinieri, one of whom opens the door for him, while the other escorts him through.

INT. RESIDENZA MUNICIPALE - NIGHT

143 MEDIUM PAN SHOT CORRIDOR

143

The camera is at an angle with the entrance doors in the b.g., the doorway to the previously seen hospital in the f.g. The latter door is open revealing the interior of the hospital - no one in it now - to establish relationship of the corridor with the hospital. Above the hospital doorway is the Italian word: "Ospedale".

Signore Contino and the Carabinieri come from the entrance doorway down the corridor. They pass the hospital doorway without pausing and the CAMERA PANS with them to a further door, above which there is a sign: "Polizia". The Carabinieri knocks on the closed door.

INT. PREFECT'S OFFICE - NIGHT

144 MEDIUM SHOT CALDER McINTOSH DR. UHL PREFECT

144

This is a bare, shabbily furnished, utilitarian room but scrupulously clean. It has a battered desk, a few chairs, a telephone, etc., and in it are Calder, McIntosh, Dr. Uhl, and the Prefect. It is he who steps to the door as the knocking is heard and opens it, revealing the Carabinieri and Signore Contino. The Carabinieri announces the newcomer.

CARBINIERI

Signore Contino.

PREFECT

Avanti, per favore.

CONTINO

Grazie.

The Prefect makes a half-bow and gestures for the newcomer to enter and, as he does, the Prefect closes the door behind him, leaving the Carabinieri outside.

144

CONTINUED:

144

PREFECT

I am honored, Signore.

(to the others)

Gentlemen, may I present Signore
Contino of the Italian Department
of State ... The General McIntosh
... Doctor Uhl ... Captain Calder.

Contino nods courteously, if formally, to each man in turn.

McINTOSH

(to Contino)

I thank you Signore for coming so
promptly and I thank your
Government for expressing its
desire to cooperate in this matter -
a matter, I might add, without pre-
cedence.

CONTINO

Your gratitude is unnecessary,
General. I am instructed to help
you in any possible way.

McINTOSH

Thank you again ... Our need is
urgent and I must beg you, for
the moment, to observe strict
secrecy.

CONTINO

It is understood.

McINTOSH

What I have to say you will find
incredible but true -- absolutely
true.

(a pause;

indicating Calder)

Captain Calder here has just re-
turned from an expedition to Venus.

Contino looks at him as though he is unsure of his hearing.

CONTINO

To - er - Venice? You mean
Venetzia?

McINTOSH

To Venus, Signore - the planet
Venus.

Contino, at first startled, now looks suspiciously at
McIntosh.

144

CONTINUED: (2)

144

CONTINO

(pointing upward)

To - the - planet Venus?

McINTOSH

That is correct. And, as I said,
I assure you it is true.

CONTINO

(stunned)

I had been informed that this
matter was connected with some-
thing vast - but - but the planet
Venus!

He stares in awe at Calder.

McINTOSH

(nodding)

Man's first interplanetary voyage...

(a pause)

On the return trip the space ship
was crippled by a meteor. Except
for Captain Calder, the entire
crew perished.

CONTINO

(quietly)

I am grieved.

McINTOSH

On that ship was a particular
sealed metal container -

(measuring

with hands)

- approximately this long and
this diameter... In it,
Captain Calder informs me, is
an unborn specimen of life on
the planet. Of animal life,
Captain?

CALDER

(hesitantly)

I - I imagine you would call it
that.

(to Uhl)

I gave you Sharman's personal notes,
Doctor Uhl. What was his opinion?
Animal life?

144

CONTINUED: (3)

144

Uhl has taken out a notebook - thick and good-sized... but small enough to fit in a pocket. He flips a page and studies it briefly.

UHL

Sharman considered it so -- or very nearly so.

McINTOSH

(to Uhl)

Thank you Doctor.

(to Contino)

The problem that confronts us is this, Signore. The atmosphere on Venus is such that a human being cannot breathe and survive for long. Four members of the expedition died there before the others realized the danger and Doctor Sharman, the chief scientist, also became fatally ill. He died here after the crash.

CONTINO

(awed)

Fascinating! Horrible but fascinating!

McINTOSH

Now it was Doctor Sharman's plan - and Doctor Uhl here is dedicated to continue his work - to discover in what physiological way life was able to survive and flourish there. Not until that secret has been learned can another expedition expect to return. And return - we must - for on Venus important minerals were discovered that would be of vast benefit to our own civilization.

CONTINO

(nodding)

I am at your disposal, General. In what way may I assist?

McINTOSH

We shall need divers - several divers to descend to the wreck and recover the specimen.

1144 CONTINUED: (4)

1144

Contino steps to the phone, puts his hand on it. He turns briefly to McIntosh.

CONTINO

(decisively)

They shall be here in the morning.

As he lifts the phone.

DISSOLVE TO:

EXT. VIA MESSINA - DAY

1145 MEDIUM LONG SHOT .. PAN

1145

As the truck and trailer comes along a still different section of the highway from the b.g., toward the f.g. The CAMERA PANS with them briefly as they reach the f.g.

INT. CAB OF TRUCK - DAY

1146 MEDIUM CLOSE SHOT (PROCESS)

1146

Leonardo is still driving, Marisa still on the seat beside him. She awakens from a doze, blinks, squirms her stiff muscles, then looks at Leonardo.

MARISA

Aren't you getting tired?

LEONARDO

I have a small weariness -
not great.

MARISA

Why don't you let me drive
for a while?

LEONARDO

Soon, perhaps. That would
be good.

EXT. VIA MESSINA ROAD - DAY

1147 CLOSE SHOT REAR OF TRUCK (PROCESS)

1147

This is the same cut as seen before only now, of course, it is day. As previously, a corner of the tarpaulin permits a very slight view of the edge of the cage confining the Creature. But still no portion of the animal is visible.

148 MEDIUM LONG SHOT 148
As truck and trailer progress from the f.g. toward the b.g.,
and disappear around still another curve.

DISSOLVE TO:

EXT. GELA BEACH - DAY

149 MEDIUM CLOSE SHOT PEPE 149
Pepe still wears his cowboy hat but at the moment his mind
is not on it, nor on his crude wooden pistol which sticks
in his belt. He's staring, entranced, at something o.s.

EXT. GELA WHARF - DAY

150 MEDIUM LONG SHOT PEPE'S POV 150
There is a fair-sized throng collected near the foot of the
wharf, including Verrico, Mondello, etc.; part of them
watching with interest as in the b.g., toward the end of
the wharf, Calder, McIntosh, Dr. Uhl, the Prefect and
Signore Contino are standing close together watching as
four divers - each with two aqualungs strapped to their
back and their face masks hanging from their shoulders
step into the launch. They also carry foot flippers in
their hands. Calder waves a hand at the leader.

151 MEDIUM SHOT ON GROUP OF DIVERS AND OTHERS 151

CALDER

Buona fortuna!

One of the divers turns and answers.

FIRST DIVER

Grazie.

Now the boat moves away from the wharf and out of scene.

152 ANOTHER ANGLE GROUP 152
Calder, McIntosh, Dr. Uhl, the Prefect and Signore Contino
all watch as the launch pulls away o.s., the throbbing of
its motors diminishing in volume.

McINTOSH

And now, Signore Prefect, if it
is possible I should like to speak
to the fishermen who went aboard
the wreck.

152 CONTINUED:

152

PREFECT

But, of course! I have them waiting.

He indicates the shore o.s., and the group turns and moves down the wharf in that direction.

EXT. BEACH - DAY

153 MEDIUM CLOSE SHOT PEPE 153
watching the others o.s. Fascinated by the activity, he unconsciously edges closer and closer, moving out of scene in that direction.

154 MEDIUM GROUP SHOT FOOT OF WHARF FEATURING VERRICO 154
AND MONDELLO
among other fishermen and villagers.

PREFECT'S VOICE

Verrico! Mondello! A moment of your time, please!

The two men move away from the others in the direction of the o.s. voice.

155 ANOTHER ANGLE 155
Calder, McIntosh, Dr. Uhl, the Prefect and Signore Contino come into scene from one direction, Verrico and Mondello from the other. In the b.g., drawn by overwhelming curiosity and fascination, Pepe approaches, ignored by the others.

VERRICO

Si, Signore Prefect?

PREFECT

General, this is Verrico and this is Mondello. They are the two who went into the great ship before she sank.

(to them)

The American General wishes to speak of an item of great value.

McINTOSH

(to the fishermen)

What we want is - a metal cylinder about this high -

(measuring with hands)

and this round.

155 CONTINUED:

155

McINTOSH (cont'd)

(pointing o.s.)

Very probably it went down with the ship but there's always the possibility it was knocked loose and will drift ashore somewhere today, tomorrow - who knows!

156 CLOSE SHOT PEPE

156

By now he has edged closer to the group o.s., within easy earshot, and he stares, his eyes wide, a hesitant mixture of avarice and fear.

157 MEDIUM CLOSE SHOT GROUP
including Pepe in near b.g.

157

McINTOSH

(continuing)

It is so important we recover the container and its contents I have offered a reward of a half million lira to the first diver -

(indicating o.s.)

- out there who salvages it. That same reward - a half million lira - will be given to anyone who discovers it if it washes to shore. Please have that information spread around the -

Pepe starts forward, unable to suppress himself.

PEPE

(interrupting)

You will not take my hat from me?

VERRICO

Silent, Pepe, the General is speaking.

(to him)

Continue, General.

CALDER

(suddenly interrupting)

Wait!

(to Pepe)

What is it, son? What is it you wish to say?

PEPE

It is only if I speak about the thing from the ship, you must promise to me that I may keep my -

(indicating it)

- hat from the great country of Taixas.

By now, Pepe has everyone's attention and Calder drops to one knee so he can talk with the boy, face to face.

CALDER

(slightly puzzled)

Of course you may keep your hat. What do you know of the big container?

He makes a measuring gesture with his hand. Pepe hesitates, then:

PEPE

(shrewdly)

And there is the matter of a half million lira. How much is that? Sufficient to purchase for me a cowboy horse like they ride in Taixas?

CALDER

(intensely)

Enough to buy many horses. What do you know about the container?

PEPE

You promise to me about the hat - about the horses?

He looks from Calder to the General. McIntosh nods.

McINTOSH

You have my promise, son.

PEPE

(pointing under wharf)

It is here!

He turns and runs out of scene. The others exchange a glance and then quickly follow him.

158

MEDIUM SHOT UNDER WHARF THE CONTAINER

158

has been jammed so that it is stuck between pilings and some rocks. First Pepe, then others, run into scene.

PEPE

(triumphantly)

It is here! And now, may I have
my horse, per favore?

For the moment the others are too intent to answer him.
Calder grabs the container, looks inside - so does McIntosh.
Now Calder's expression changes from one of hope to one of
dismay.

CALDER

(to McIntosh)

Empty ...

PEPE

(insistently)

But I know where it is - the thing
that was inside!

CALDER

(excitedly)

Where - where?

PEPE

I took it to the Professor Leonardo
and sold it to him for two hundred
lira -

(indicating it)

That is how I have the hat from
Taixas.

McINTOSH

(to Pepe)

This Professor Leonardo, where is
he?

VERRICO

He must be somewhere on the road
to Messina. He said he must go to
Roma.

CALDER

(intently)

How will I find him - how will I
know him?

VERRICO

He drives a truck with a trailer.
It is very much like a house follow-
ing an automobile.

158 CONTINUED:

158

CALDER

Of course.

(to McIntosh)

I have your permission, sir?

McINTOSH

Indeed. I'll stay here and
await the divers' reports.Get word to me as soon as
possible.

(smiling)

Besides, I have to see a man
about a horse - or a half million
lira.

He reaches out a hand and pats the anxious Pepe on the back.

CALDER

(to Prefect)

If you and your men will accom-
pany me.

PREFECT

But certainly.

Both Calder and the Prefect hurry urgently out of scene.

DISSOLVE TO:

EXT. VIA MESSINA ROAD - NIGHT

159 LONG PAN SHOT

159

As two official jeeps of the Italian Carabinieri race along
a mountainous road - the same portion of road Marisa and
Leonardo were traveling in their last sequence. The jeeps'
headlights are blazing and their sirens blaring.EXT. FIRST JEEP - NIGHT

160 MEDIUM SHOT (PROCESS)

160

Two Carabinieri are in the front seat; - one, of course, is
driving. In the rear seat sit Calder and Dr. Uhl.EXT. SECOND JEEP - NIGHT

161 MEDIUM SHOT (PROCESS)

161

On the second jeep as it speeds along the road. This one has
one Carabinieri driving, two in the back seat, and the Prefect

EXT. VIA MESSINA ROAD - NIGHT

162 LONG SHOT

162

As the jeeps race from the f.g. toward the b.g., disappearing around the same curve as that previously taken by Leonardo and Marisa.

DISSOLVE TO:

EXT. VIA MESSINA ROAD - NIGHT

163 MEDIUM LONG PAN SHOT 163
This is a new section of the mountainous road to us and the truck and trailer are progressing at a fairly rapid rate of speed, although not nearly as fast as the jeeps in the previous sequence.

INT. TRUCK CAB - NIGHT

164 MEDIUM CLOSE SHOT MARISA AND LEONARDO (PROCESS) - D 164
She is driving now, Leonardo beside her. She still wears the light thin costume she wore during the day but now she shivers slightly.

LEONARDO
You are cold, mi cara?

MARISA
A little. I'll get my jacket.

Her foot releases the pressure on the accelerator and the truck begins to slow.

EXT. VIA MESSINA ROAD - NIGHT

165 MEDIUM SHOT 165
As the truck comes from the b.g. toward the f.g., slowing, and then it stops. Marisa jumps out, walking briskly back to the trailer. She opens its door and goes in. Meanwhile Leonardo gets out his side of the truck and goes around toward its rear.

166 MEDIUM SHOT REAR OF TRUCK - D 166
The corner of the tarpaulin, previously established as being loose, is featured as Leonardo comes into scene. He notices the loose corner and pulls on the canvas, rearranging the rope, with the obvious intent of securing the corner.

Wearing a jacket now, Marisa comes into scene from the direction of the trailer, and stops beside her grandfather.

MARISA
Anything wrong?

LEONARDO
It is only that the canvas was slightly loose.

Marisa goes over to the opposite side from Leonardo and starts to tie down the canvas on her side.

166 CONTINUED:

166

LEONARDO

(musingly as
he works)

It occurs to me that our strange
friend is perhaps a mutation -
but of what species? Too,
there is always the possibility
that -

167 CLOSE SHOT MARISA - (D) 167
listening as Leonardo continues.

LEONARDO'S VOICE

- this might be a type of
throwback toward a prehistoric
and unknown -

A scream from Marisa causes Leonardo to break off his comment.
One of the Creature's three-fingered hands (Prop) rips
through the tarpaulin, and grabs Marisa's wrist.

168 MEDIUM SHOT REAR OF TRUCK - (D) 168
as Marisa is screaming. Leonardo turns, startled, toward
her and she jerks her arm away, and the Creature's hand
releases its hold. (NOTE: The intent here is that his grip
horrified her without actually injuring her.) She jumps
away. Leonardo grabs her, holds his arm around her as both
stare in fascinated fear, backing away.

169 MEDIUM CLOSE SHOT MARISA AND LEONARDO'S POV - (HP-D) 169
As the gaping hole appears in the tarpaulin and the Creature
comes through. Behind him, part of the cage can be seen,
its bars ripped apart, but most astonishing is the Creature's
size. Now he is as big as the average human. Hissing the
Creature leaps toward CAMERA, as though toward Leonardo and
Marisa o.s.

170 WIDER ANGLE - (H-PD) 170
Marisa screams as the Creature heads toward her and Leonardo,
apparently intending to attack them. They back away toward
the trailer, as the beast stalks them, passing back and
forth. Suddenly, it brushes by them and goes o.s., heading
without hesitation as though it has a real direction. Over
scene, faintly at first, but getting louder, we hear the
screams of sirens.

171 MEDIUM CLOSE - FOREST SHOT - (HXD) 171
as the Creature runs into wooded area.

172 MEDIUM CLOSE SHOT MARISA AND LEONARDO 172
The sound of the o.s. sirens is getting still louder.
Marisa has stopped screaming now and she's slowly regaining
control. Leonardo holds her gently, looking at her arm
where the Creature grabbed her.

LEONARDO
(concerned)
Is it very painful, mi cara?

MARISA
I'm not hurt -- just -- just
startled... I'm sorry to be
such a baby but I thought it
was going to -- going to --

Her voice trails off.

LEONARDO
(soothingly)
I know... I know...

173 MEDIUM LONG PAN - NIGHT 173
As the two jeeps, their sirens screaming loudly, race along
the road, CAMERA PANNING them. The drivers see the truck
and trailer and brake sharply to a stop.

174 MEDIUM GROUP SHOT 174
OVERLAPPING as the jeeps screech to a stop and Calder, Uhl,
the Prefect, and the other Carbinieri, jump out heading
toward Marisa and Leonardo. Calder, of course, still wears
the bandage on his arm and the smaller one on his forehead.
Marisa has rapidly regained her composure.

CALDER
(hastily, to Leonardo)
I beg your pardon, sir, but
you must be Professor --

LEONARDO
(interrupting,
to Prefect)
There is a strange animal,
Signore Prefect, which I
captured but it broke away and --

CALDER
(interrupting,
intently)
A strange animal -- like some-
thing you've never seen before?

174

CONTINUED:

174

LEONARDO

(positively)

Like something no one has ever
seen before! It grabbed my
granddaughter and then --

As he speaks he indicates Marisa and for the first time
since his arrival Calder looks at her, recognizes her.

CALDER

(interrupting,
to her)

Oh -- hello -- it's you,
'almost-a-doctor.'

- MARISA

I do have a name. It's Marisa
Leonardo. I suppose you do,
too?

CALDER

(absently)

Bob. Bob Calder.

(to Leonardo)

The Creature. Tell me about it.

As Leonardo talks, Calder exchanges a worried glance with
Dr. Uhl.

LEONARDO

First it was this high -

(measuring with
his hands)

- then this high -

(again measuring)

- and now it is tall, nearly
as tall as a man!

UHL

(to Calder)

Is that the normal rate of
growth?

CALDER

Not as far as I know!

(urgently to
Leonardo)

Where is it now?

LEONARDO

(pointing)

It fled into the wood.

174

CONTINUED: (2)

174

CALDER

(hastily to
Prefect)

Let's go.

He starts off in the direction indicated by Leonardo, but the Professor grabs his arm, pulling him back.

LEONARDO

(earnestly)

Tell me please! I must know!
What is that creature? From
where does it come? I will
go with you.

CALDER

(shortly)

Sorry, Professor - not now.
Thanks for your help.

He turns and plunges out of scene with Dr. Uhl, the Prefect and the Carbinieri, all moving on foot in the direction taken by the Creature.

175

CLOSE SHOT MARISA

175

Looking after Calder o.s.

MARISA

(wryly to herself)

It looks like my patient has
fully recovered...

EXT. HILLSIDE ABOVE ROAD - NIGHT

176

MEDIUM SHOT - (HX) D

176

Horses are grazing under a large tree. The Creature enters scene. The horses panic and run off into the b.g. The Creature watches them, then moves o.s.

177

MEDIUM SHOT CATTLE - (HX)-D

177

Creature moves across the scene. The cattle stand and stare o.s. The Creature moves o.s.

178

FROM A KNOLL CREATURE - (H-X-D)

178

As the Creature approaches, reaches the top and looks at a small farm, nestled in a clump of trees. There is a barn, a house and a fenced-in pasture of horses. The bleating of sheep is heard.

- 179 THE SHEEP IN THEIR MEADOW - (X) 179
They graze quietly.
- 180 MEDIUM SHOT THE CREATURE LOOKING DOWN FROM KNOLL - 180
(H-X-D)
Weird sounds of breathing, hissing grunts, come from within him. His tail swishes back and forth. He looks about, then back to the farm.
- 181 MEDIUM SHOT THE SHEEP - (X) 181
in a cluster and grazing.
- 182 TWO SHOT TWO SHEEP - (X) 182
Suddenly stop, notice something o.s. Their bleating increases. Something has unnerved them, but they don't know what.
- 183 MEDIUM SHOT THE CREATURE - (H-X-D) 183
As he arrives at the area where the sheep are grazing. He looks at the sheep curiously. They break into panic now, run off into the distance, bellowing to themselves. The Creature looks after the retreating sheep. His eyes shift -- suddenly hold on something o.s.
- 184 CLOSE SHOT A LAMB - (X) 184
Too small to know fear, the tiny animal stands alone, munching grass.
- 185 MEDIUM SHOT THE CREATURE - (HX-D) 185
The Creature looks at the lamb o.s. for a moment, then starts slowly toward it. Again the deep throated hissing comes from within him. Again the swishing tail.
- 186 MEDIUM SHOT CREATURE AND LAMB - (HX-D) 186
Three feet from the lamb, the Creature stops. He looks down. His eyes take in the infant sheep. Then he raises his head - not in alarm but as though sensing something in the air, something that has brought him here in the first place. He moves toward it. The lamb continues its grazing. The Creature moves o.s.

EXT. BARNYARD AND HOUSE - NIGHT

- 187 LONG SHOT THE BARNYARD AND HOUSE - (HPP-D) 187
as the Creature enters. From within the house in the b.g., we hear the yapping of a dog.

187 CONTINUED:

187

FARMER'S VOICE
(harsh voice in
Italian accent)
Silencio, Carlo!

The dog obeys, but only momentarily. Again the yapping. Taking only momentary notice of the sounds from within the house, the Creature looks about. His interest seems drawn to the barn which is o.s. He starts toward it.

188 MEDIUM SHOT ENTRANCE TO BARN - (H-PP-D) 188
as the Creature comes up. The doors are drawn back and the moonlight throws a wide "V" into the entrance. Beyond, all else lies in semi-darkness. Again the low throated hissing, the swishing tail. The Creature moves into the barn. Chickens scatter from outside in all directions.

INT. BARN - NIGHT

189 MEDIUM SHOT CREATURE - (HPP-D) 189
Creature in f.g. as he enters. The place is small and neatly kept. A couple of harnesses and an old saddle hang from one wall. Farm implements, a plow, bales of hay, etc., are seen about the place. Two horses are in stalls at the far end of the barn. He starts toward the horses at the rear of the barn.

190 CLOSE SHOT THE HORSES - (PP) 190
They are nearly berserk with fear as they watch the Creature draw near them. They throw themselves against their wooden enclosures and neigh hysterically.

190A ANOTHER ANGLE - D 190A
Suddenly one breaks from his stall and bolts from the barn. The other also breaks and runs out of the barn.

191 MEDIUM SHOT THE CREATURE HORSE IN B.G. - (HPP-D) 191
as he nears the stalls. He hesitates before the rearing horse, looks at it curiously, then turns, moves further into the barn. The second horse bolts out of the barn.

192 MEDIUM SHOT FAR END OF THE BARN - (HPP-D) 192
as the Creature comes up. Here, placed on a wooden board, is a row of large sacks. containing: seed, fertilizer, insecticide, and so labeled. Reaching the first of these sacks, the Creature sniffs inside. Impatiently he knocks the sack over, then moves on to the next. It too, seems to

192 CONTINUED:

192

be not what he's looking for. At the third sack he stops, rips it open and scoops out a powder substance. He takes this to his mouth and eats it. The low throated hissing comes from within him, the tail swishes contentedly... suddenly the snarling growl of an angry dog o.s. is heard and the Creature whirls.

193 CLOSE SHOT SHEEP DOG - (PP)

193

stands at the entrance. With but an instant's hesitation, the animal springs forward.

194 MEDIUM SHOT CREATURE AND DOG - (HPP-D)

194

As the dog leaps to the attack, driving the Creature back into the shadows. We do not see any specifics of the fight but we hear it and follow it through the shadows. The sounds are the agonizing ferocious sounds of a death struggle. HOLD for a moment.

EXT. FARMER'S HOUSE - NIGHT

195 MEDIUM CLOSE SHOT ENTRANCE - (PP)

195

O.s. the sounds of the fight continues. A light goes up in the house and an old FARMER emerges from within. In one hand he carries a coal oil lantern; in the other a rusty shotgun. The sounds of the fight go suddenly dead. The Farmer stares wonderingly.

FARMER

(calling)

Carlo!... Carlo!

The dog doesn't come. The Farmer looks about unsurely, then moves off his porch and out into the yard.

EXT. BARNYARD - NIGHT

196 MEDIUM SHOT - (PP-D)

196

as the Farmer crosses to the entrance of the barn, CAMERA FOLLOWING.

FARMER

What you got there, eh, boy?

197 CLOSE SHOT FARMER FROM BARN ENTRANCE - (D)

197

as he approaches.

FARMER

Carlo...?

197 CONTINUED: 197

He stops, looks down in horror.

198 CLOSE SHOT THE DOG - (PP) 198
The animal's lifeless, torn body, lies in the entrance,
just outside the barn doors.

199 CLOSE SHOT THE FARMER - (PP) 199
For a full five seconds the man can only stand there, looking
down at his dog. Slowly his senses return. He raises the
lantern, hoists the rifle to ready position, and takes a
step or two into the barn.

INT. BARN - NIGHT

200 FARMER'S POV IN BARN - (PP) 200
as the light plays about the place.

201 CLOSE SHOT THE FARMER - (PP-D) 201
as he looks around. All at once he freezes, transfixed
with horror.

202 MEDIUM SHOT THE CREATURE - (HPP-D) 202
It has taken refuge in the loft. It stares back at the
farmer. It is a snarling, frightened, half-maddened beast.
It's breath comes heavily.

203 CLOSE SHOT THE FARMER - (PP) 203
as he stares. He's too frightened to move.

CALDER'S VOICE

(loud off)

Don't move. Stand where you
are!

Calder moves quickly into scene, looks up at the beast.

CALDER

(quietly)

Back out quietly. Slowly.

The men, all but Uhl, do as told. He stands there looking
up at the Creature in absolute awe.

UHL

Incredible!

He shakes his head, backs out slowly.

EXT. BARN - NIGHT

204 MEDIUM GROUP SHOT - (PP) 204
As the men back out slowly from the barn entrance. Calder looks around hastily, then his gaze freezes o.s.

EXT. BARNYARD - NIGHT

205 MEDIUM LONG SHOT CALDER'S POV - (PP) 205
A large, sturdy wagon, enclosed on its top and sides by heavy slats, a wagon presumably used for hauling horses, sheep, etc., stands several yards away.

206 MEDIUM GROUP SHOT FAVORING CALDER PREFECT AND INCLUDING 206
UHL AND OTHERS - (STEREO)
with Uhl bending and examining the torn body of the dog, which is to one side of the barn door. Calder turns to the Prefect.

CALDER

The Creature must be captured alive.

(indicating
o.s. wagon)

Perhaps your men could bring that wagon into the barn.

PREFECT

But, of course.

The Prefect turns to his men, makes a gesture for them to follow him.

PREFECT

(gesturing
to his men)

Mi segua!

(Follow me!)

The Carbinieri follow the Prefect out of scene in the direction of the wagon. Calder turns to the Farmer.

CALDER

Do you have a wooden pole?

FARMER

Ah, si!

The Farmer moves out of scene, in another direction, around the side of the barn. Calder turns to Uhl, who straightens from the body of the dog and looks into the barn through the doors.

INT. BARN - NIGHT

207 MEDIUM SHOT UHL'S POV ON CREATURE - (HPP-D) 207
Crouched and staring fixedly at camera. It hisses warningly.

INT. BARN - NIGHT

208 MEDIUM CLOSE SHOT CALDER AND UHL - (STEREO) 208
both staring into the barn at the Creature o.s., as the others just come inside the barn to try to assist Calder.

UHL

(awed)
I've had nightmares in my time -
but never, never have I dreamed
of such a thing!

CALDER

Actually, they are not ferocious
- Only when provoked - and the
poor dog must have attacked first.

Both men turn at the noise of the approaching wagon o.s.

INT. BARN - DAY

209 MEDIUM GROUP - (PP) 209
As the Prefect gestures, his men are backing the wagon into the barn, one of them steering by holding the wagon's tongue, the others pushing. When the wagon comes in the barn, Calder holds up his hand.

CALDER

Good!

The men stop pushing and Calder lets down the tailgate of the wagon, forming a ramp to the ground. As Calder turns away, the Farmer comes back into scene with a long pole, holds it out to Calder who takes it.

CALDER

Exactly what I need. Thanks.

210 MEDIUM CLOSE SHOT CALDER AND PREFECT - (STEREO) 210

CALDER

I'm going to try to prod the
Creature into the wagon. If I
succeed - be ready to slam the
gate closed.

Calder indicates the tailgate of the wagon.

PREFECT

(worried)
You intend to do this - alone?

210 CONTINUED:

210

CALDER

(flatly)

I have to capture it alive -
alive and unhurt.

(indicating

Prefect's gun)

That means no shooting.
Understand?

The Prefect understands but does not like it.

PREFECT

My orders are to cooperate with
you.

CALDER

Thanks.

211

WIDER ANGLE

211

As Calder turns, carrying the pole, and starts in the
direction of the loft. Dr. Uhl, the Farmer, and others are
watching anxiously.

212

MEDIUM SHOT THE CREATURE - (HPP-D)

212

Moonlight plays into the barn and falls on the Creature.
He is still in the loft, his position unchanged. An angry
warning sound escapes him.

213

MEDIUM SHOT (SHOT FROM ENTRANCE FROM WITHIN THE BARN)
(PP)

213

Calder comes from the b.g., moving slowly, carrying his pole
ready. On either side of the wagon, intently watching, are
Dr. Uhl, the Prefect, his men, and the Farmer who still
carries the lantern.

214

MEDIUM SHOT CALDER AND CREATURE SHOOTING FROM
BEHIND CREATURE - (H-PP-D)

214

The pole before him, Calder stops some ten to fifteen feet
short of the beast. The Creature snarls down at him.
Calder goads him slightly with the pole.

CALDER

All right, baby, come on.

The Creature makes a belligerent pass at the pole. Calder
withdraws it quickly, then shoves it at the Creature again.
The Creature takes another futile pass at the pole.

- 215 MEDIUM SHOT SIDE ANGLE CREATURE AND CALDER - (H-PP-D) 215
Infuriated, the Creature leaps to the floor. Calder backs away sharply, half-stumbles, but recovers, thrusts the pole at the Creature. The Creature doesn't know quite what to make of it.
- 216 MEDIUM SHOT - (PP) 216
OVERLAP all men, except Calder, back up in the barn - getting out of the way of the approaching Creature.
- 217 MEDIUM SHOT CALDER AND GROUP IN B.G. CREATURE IN F.G. 217
- (H-PP-D)
He runs to the left, then to the right. He wants to both escape and destroy the pole, but he can't. It's too elusive and sharp.
- 218 MEDIUM SHOT SIDE ANGLE CREATURE AND CALDER - (H-PP-D) 218
Calder maneuvers the Creature to the left of the scene in the direction of the rear of the wagon o.s.
- 219 CLOSE SHOTS PREFECT DR. UHL AND ONE OR TWO 219
CARBINIERI
as they peer through the group.
- 220 ANOTHER ANGLE - (H-PP-D) 220
Calder is prodding the Creature, which ignores everything but that taunting pole - he sidles back and forth but always getting closer to the ramp.
- 221 CLOSE SHOT THE PREFECT - (PP) 221
Intently watching Calder and the Creature o.s. The Prefect is nervous and worried and shows it.
- 222 MEDIUM CLOSE - (H-PP-D) 222
SHOOTING from inside the barn as Calder keeps prodding the Creature. It tries to escape by darting out first one side of the truck, and through the opening that way, but Calder deftly pokes with the pole, pushing it back. The Creature tries the other side with the same results.
- EXT. BARN - NIGHT - (PP)
- 223 CLOSE SHOT DR. UHL 223
He looks even more nervous and worried than the Prefect.

INT. BARN - NIGHT

- 224 CLOSE SHOT CALDER (PP-D) 224
Prodding the Creature.
- 225 CLOSE SHOT CREATURE - (H-PP-D) 225
almost gets away, lunging in the direction where the Farmer
stands, but once more Calder prods it back.
- 226 CLOSE SHOT THE FARMER - (PP) 226
He jumps in fear, reacting from the Creature's lunging for
him, and the lantern slips from his fingers to crash on the
ground near his feet. Instantly the flaming kerosene pours
in a small pool from the lantern and some of it seems to
touch his leg. The fire seems to hurt him, of course, and
he screams in panic and terror, frantically beating at his
trousers with his hands.
- 227 MEDIUM SHOT - (H-PP-D) 227
OVERLAPPING the screams of the Farmer, the beast becomes
startled and turns in the direction of the Farmer.
- 227A CLOSE SHOT - (PP-D) 227A
Calder looks in direction of the Farmer.
- 227B MEDIUM SHOT - (HPP-D) 227B
The momentary lapse gives the Creature the opportunity he
needs to escape the prodding pole. He knocks it out of
Calder's hands.
- 227C CLOSE SHOT CALDER - (PP-D) 227C
As the pole is wrenched from his grasp.
- 228 WIDE ANGLE - (H-PP-D) 228
As the Creature lunges, the others fall back cautiously,
keeping out of its reach, but the Farmer momentarily ignores
it. As the Farmer looks up, he sees the Creature and assumes
it is heading for him.
- 229 CLOSE SHOT FARMER 229
He grabs a pitchfork which is leaning against a wall of the
barn and poises to defend himself against the advancing
Creature.

- 230 MEDIUM SHOT - (H-PP-D) 230
The creature moves across scene, passing the Farmer in the f.g. The Farmer now drives the pitchfork into the Creature's back.
- 231 CLOSE SHOT CREATURE - (H-PP-D) 231
With the pitchfork in his back, he turns suddenly and the pitchfork drops out of his back onto the floor of the barn. The Creature lets out a yell of torment.
- 232 MEDIUM SHOT FARMER AND CREATURE - (H-PP-D) 232
The Creature grabs the Farmer and throws him to the ground. The bodies roll over and over.
- 233 MEDIUM CLOSE SHOT CALDER 233
A shovel leans against the wall of the barn and Calder snatches it up. Wielding it, he runs toward the Creature o.s.
- 234 MEDIUM SHOT CREATURE AND FARMER - (HPP-D) 234
The man is struggling frantically, but he is no match for the Creature. The man's screams of pain are horrible. Calder runs into scene and beats with all his strength at the Creature with the blade of the shovel. Annoyed by the attack, but not at all injured, the Creature whirls.
- 235 MEDIUM SHOT FARMER ON FLOOR STRUGGLING IN F.G. - (HPP-D) 235
The Creature's back is toward camera. Calder raises the shovel for another blow. The Creature strikes Calder with his hand, sending Calder sprawling to the ground.
- 236 CLOSE SHOT CALDER - (PP-D) 236
grabs his arm and we notice his bandage is ripped and blood shows through. He rises to go toward the Prefect.
- 237 ANOTHER ANGLE THE CREATURE - (HPP-D) 237
returns to attack the disabled Farmer, still writhing on the ground.
- 238 MEDIUM CLOSE THE PREFECT - (PP) - D 238
Staring in horror at the Creature and the Farmer o.s., the Prefect is drawing his gun, ready to fire. Calder runs into scene, snatches the Prefect's gun from his grasp, aims it, and fires -- snapping shots at the Creature o.s. Blood is soaking the ripped bandage on Calder's arm.

- 239 ANOTHER ANGLE - (PP) 239
as the Carabinieri hastily draw their guns and also fire at the Creature. They start to back away toward the barn entrance as they fire.
- 240 MEDIUM CLOSE SHOT CREATURE - (HPP-D) 240
He straightens from the unconscious body of the Farmer and looks around him as the shooting continues. The firing, apparently, has no effect upon him, as the Creature heads for the group firing at him o.s.
- 241 MEDIUM LONG SHOT DOLLY CREATURE IN F.G. CALDER 241
PREFECT UHL OTHERS IN B.G. - (H-PP-D)
Our view moves closer to Calder and the Prefect as they back frantically out of the barn entrance. The Creature advances in b.g. Calder continues to fire point blank at the Creature. Calder and Prefect reach the opening, and quickly slam the barn doors closed as the Creature and CAMERA CONTINUE TO ADVANCE.

EXT. BARN - NIGHT

- 242 MEDIUM SHOT CALDER PREFECT AND OTHERS - (PP-D) 242
push against the barn door. They bolt it, trying to keep the Creature in, as the door bulges from the Creature's pressure against it.

SCENE 243 OMITTED.

- 244 CLOSE SHOT CALDER PREFECT - (PP) 244
Suddenly finding there is no pressure on the door, Calder and the Prefect look at each other in surprise. Then there is a loud crash heard o.s. The sound of crashing timber is heard.
- 245 MEDIUM SHOT GROUP - (PP) 245
As they leave the barn door and run to the side of the barn in the direction from which the sound was heard, CAMERA FOLLOWING.
- 246 MEDIUM SHOT GROUP - (PP-D) 246
Led by Calder they discover a large hole torn in the side of the barn. They stare, stunned. The Creature has obviously escaped.

INT. BARN - NIGHT

247 ANOTHER ANGLE CALDER LEADING THE GROUP --(PP) 247
through the hole torn in the side of the barn. They come to
the body of the Farmer. Dr. Uhl bends over the injured body
and starts to help him to his feet.

FADE OUT.

FADE IN:

EXT. VIA MESSINA ROAD - NIGHT

248 MEDIUM FULL SHOT 248
The two jeeps; the truck and trailer are where we last saw them. Lights glow inside the trailer, and leaning against the jeeps are the four Carabinieri. They are silent, their eyes watching the Prefect who walks slowly, nervously, back and forth, deep in thought.

249 MEDIUM GROUP SHOT THE FOUR CARBINIERI 249
All of them are staring silently at their Prefect, o.s., their faces grim and solemn.

250 MEDIUM CLOSE PAN SHOT THE PREFECT 250
As he takes several steps in one direction, his mouth set and bitter, then turns and walks away from camera. In a moment he stops again, staring briefly in the direction of the o.s. farmhouse. Now he comes back toward camera and when he reaches it, he stops still. Now he turns to his men o.s. and speaks:

PREFECT

(flatly)

I do not like this thing! I
do not like it!

He turns and resumes his pacing.

251 MEDIUM GROUP SHOT FOUR CARBINIERI 251
Still silently watching the Prefect o.s. as he paces back and forth.

INT. TRAILER - NIGHT

252 MEDIUM SHOT CALDER MARISA LEONARDO AND DR. UHL 252
Calder and Marisa are in the f.g., and she is wrapping a fresh bandage around his wounded arm. Both are silent and Leonardo and Dr. Uhl are sitting together in the near b.g. Dr. Uhl is thumbing through Dr. Sharman's notebook.

DR. UHL

(to Leonardo)

...and the most amazing thing,
Professor, is that the bullets had
no visible effect on the Creature.
To be sure, the shots pained and
frightened it because it fled.
But there was no sign of impair-
ment in its muscular activity!

252

CONTINUED:

252

DR. UHL (cont'd)

Perhaps a heavier calibre might
have stopped him.

LEONARDO

Astonishing!

Dr. Uhl continues leafing through the notebook.

DR. UHL

Fascinating material, this --
but so far I find no observation
by Doctor Sharman about the
Creature's habits -- its growth
-- its way of life. No clue
to where it may have fled now.

MARISA

Certainly, it will eventually
be sighted and captured.

LEONARDO

At that time, Doctor, I would
consider it an honor to extend
the facilities of the Gardino
Zoologico in Rome for its con-
finement and examination.

DR. UHL

Thank you -- your offer is most
gratefully accepted.

(riffing pages)

But, before we can capture
the creature -- we must find it.

EXT. VIA MESSINA ROAD - NIGHT

253

MEDIUM CLOSE PAN SHOT THE PREFECT

253

He is still pacing and as he comes close to camera, we see
that his face is still more bitter and grim. Suddenly he
turns to his men and the CAMERA PANS to INCLUDE them.

PREFECT

(with finality)

We depart. Now.

He turns again and strides purposefully toward the trailer.

INT. TRAILER - NIGHT

254 MEDIUM SHOT CALDER MARISA LEONARDO AND DR. UHL 254
They are all seated as before, and Marisa has virtually
completed the bandage on Calder's arm. Dr. Uhl is still
examining the notebook and now he brightens.

DR. UHL

Oh oh! Here's something!

(reading intently)

Sharman writes that the Creature's
basic diet consists of sulphur --
raw sulphur!

LEONARDO

(suddenly)

Sulphur? Mount Etna!

DR. UHL

I don't understand...

MARISA

The sulphur beds of Sicily --
at the base of Mount Etna --

(pointing)

-- not many kilometers from
here!

CALDER

Perhaps that's where the
Creature is headed! We'll try
to find him as soon as it's
light!

LEONARDO

(to Dr. Uhl)

I think it would be better if
I continued on to Roma. Then,
when it is captured I would be
prepared for its arrival.

DR. UHL

Splendid! We'll arrange --

He is interrupted as the Prefect comes through the door of
the trailer, his face grim and determined. He looks directly
at Calder.

PREFECT

(interrupting)

I must inform you, Capitano,
that there is no longer cooperation
between us.

254

CONTINUED:

254

CALDER

(blankly)
What do you mean?

PREFECT

That monster must be destroyed!
It has badly maimed a man --
it may kill others! My duty is
first to the welfare of my
people -- second to cooperate with
outlandish scientific experiments!

He turns on his heel, walks back, and out through the door.

CALDER

Signore Prefect! You can't -- !

But the Prefect has disappeared and Calder jumps to his feet, running out the door. Closely behind him, and equally concerned, comes Dr. Uhl.

EXT. VIA MESSINA - NIGHT

255

MEDIUM SHOT

255

OVERLAPPING as first Calder, then Dr. Uhl, comes through the door. Three of the Carabinieri are already in one jeep and the Prefect is climbing in beside the Driver.

CALDER

(shouting)
Signore Prefect!

Ignoring him, the Prefect gestures to his driver, and the jeep roars away before Calder can reach it. For a brief moment he stares helplessly after the jeep, then turns running toward the second jeep. Dr. Uhl is also hastening toward it. Marisa and Leonardo come to the door of the trailer. The remaining man of the Carabinieri is climbing into the second jeep, obviously intending to drive it off, but Calder abruptly shoves him aside. Both Calder and Uhl jump into the jeep, and Calder drives it off with a jerk. The Carabinieri recovers and yells after Calder.

CARBINIERI

Fermata! Fermata!
(Stop! Stop!)

256

LONG SHOT CARBINIERI'S POV

256

as Calder's jeep racing into the b.g., disappears around a corner.

DISSOLVE TO:

EXT. RESIDENZA MUNICIPALE - NIGHT

257 MEDIUM FULL SHOT

257

The first jeep is already parked in front of the building and is empty now as Calder and Dr. Uhl drive rapidly into scene in the second jeep. Calder jams on the brakes, stopping the vehicle, jumps out and runs into the building, Dr. Uhl with him.

INT. PREFECT'S OFFICE - NIGHT

258 MEDIUM CLOSE SHOT McINTOSH CONTINO AND THE PREFECT

258

The General and the Italian official, Contino, are listening to the Prefect speak his mind in no uncertain terms.

PREFECT

That is my position, Signore Contino. The safety of the people in this district is my affair -- my primary affair -- as long as I am Prefect.

(a pause)

It may be you can have me replaced. That, of course, is your privilege but, until then, I intend to function as Prefect.

CONTINO

You are an efficient man, Signore -- a man of sincerity. There can be no question of replacing you.

Calder and Dr. Uhl come through the door from the hall and stop short. The Prefect glances at them, turns back to Contino.

PREFECT

(quietly)

Then I must say that at day-break I intend to use every means at my disposal to hunt down and destroy that Creature before it actually kills someone.

CALDER

But you can't do that before -- !

Calder starts to move after the Prefect but McIntosh stops him.

McINTOSH

(interrupting)

Bob!

258

CONTINUED:

258

Calder reluctantly turns back.

CALDER

Yes, sir.

McINTOSH

(casually)

May I remind you that the Prefect is a Sicilian police chief performing the duties of his office.

CALDER

(glumly)

Yes, sir. But...

His voice trails off as he realizes the futility of his position.

McINTOSH

But what?

CALDER

Would there be any objection, General, if Doctor Uhl and I tried to track the animal and take it alive?

DR. UHL

Before the Prefect has it destroyed?

McINTOSH

(interested)

Not from me.

(turning)

Signore Contino?

CONTINO

Nor from the Italian Government.

CALDER

(encouraged)

All right -- may I have two helicopters with a squad of armed paratroopers.

McINTOSH

Perhaps. Go on.

258

CONTINUED: (2)

258

CALDER

On Venus we found, entirely accidentally -- that those creatures are extremely susceptible to electric shock, and controlled voltage can paralyze it.

McINTOSH

(interested)

Keep talking, Bob.

CALDER

From a helicopter we might be able to drop an electrically-charged wire net -- on the beast.
(fervently)

All I ask, sir, is permission to try -- first thing in the morning.

McIntosh looks at Contino who nods his approval, then:

McINTOSH

You have it, Captain.

DISSOLVE TO:

EXT. AIR STRIP IN SICILY - NIGHT

259

MEDIUM LONG SHOT

259

Two large U. S. Air Force helicopters (Match X), their motors off, and their rotors still, are parked on the air strip, while several men are working on the copter.

260

MEDIUM GROUP SHOT COPTER #2

260

In the CLOSER ANGLE we recognize Calder and Dr. Uhl. With them are several other Air Force personnel, including a PILOT. They are working with a large net, made of steel wiring, and they are fastening it to the undercarriage of Helicopter #2.

DISSOLVE TO:

EXT. RUGGED COUNTRY - DAY

261 MEDIUM LONG PAN SHOT PREFECT AND SIX CARIBINIERI - PP 261
in uniforms as they move through the rugged country. All
the men are heavily armed with pistols, carbines, M-3s,
even flame-throwers. They are walking swiftly toward the
top of a small knoll or rise. With them are a couple of
men with bloodhounds, straining at their leashes.

262 MEDIUM SHOT FAVORING PREFECT - PP 262
as he leads his men to the top of the hill. Binoculars hang
from his neck and he lifts them, scanning the countryside
around him through the glasses. Obviously, he sees something
of interest, as he lets them drop to hang around his neck
again -- he gestures and he and his men continue onward.

EXT. AIR STRIP SICILY - DAY

263 MEDIUM SHOT 263
The two large copters, one of which previously was seen with
a metal net affixed to its undercarriage is on the ground,
the rotors above it turning lazily. Several soldiers, car-
bines across their backs, are entering Copter #1, and one
or two of them are pushing or carrying a portable generator.
Another group of soldiers are loading Copter #1 with bags
of sulphur. The last of the soldiers and equipment enter
the #1 Copter door.

264 ANOTHER ANGLE CALDER AND UHL 264
looking on at the loading proceedings.

CALDER

I'm taking on a load of sulphur
to feed our prisoner -- when we
capture it.

Uhl nods as Calder moves out of scene toward Copter #1. Uhl
goes to Copter #2, enters.

INT. #1 COPTER COCKPIT - DAY

265 MEDIUM CLOSE SHOT CALDER AND PILOT 265
Calder moves toward the first Copter. He turns to the Pilot.

CALDER

All aboard. Let's go.

The Pilot nods and reaches for the controls.

266 LONG SHOT 266
as the two Copters rise into the air, move off into one direction.

EXT. BANK OF STREAM - DAY

- 267 MEDIUM SHOT THE CREATURE (H-X-P) 267
The Creature is drinking from the river in the f.g. It
sniffs the air, then starts to move ahead. At this moment,
the sound of baying dogs come over o.s. and the Creature
whirls to look behind it.
- 268 MEDIUM SHOT (PP-D) 268
The Prefect and his Carbinieri coming through the trees or
tall brush with the three baying, straining dogs. They see
the Creature o.s. and advance toward it.
- 269 MEDIUM SHOT CREATURE (H-X-D) 269
It turns after hearing the barking dogs and runs frantically
away from the o.s. Carbinieri.
- 270 MEDIUM PAN SHOT PREFECT AND CARBINIERI WITH DOGS (PP) 270
They are running after the Creature o.s.
- 271 MEDIUM SHOT THE CREATURE (H-X-D) 271
The b.g. is a small waterfall. The sound of the dogs' bark-
ing is very close. The Creature enters, pauses, looks over
its shoulder and exits left.
- 271A MEDIUM SHOT PREFECT AND CARBINIERI (PROCESS X-D) 271A
Prefect, Carbinieri and dogs enter scene with small waterfall
in b.g. Similar to scene 267. They pause, spotting the
creature o.s., then exit left.
- 272 MEDIUM SHOT LEDGE WATERFALL IN B.G. (H-X-D) 272
As the Creature enters the scene onto the ledge, then stops.
It can go no farther. Above it a tree-dotted talus incline
climbs sharply upward.
- 273 MEDIUM LONG SHOT CREATURE'S POV TO PREFECT AND 273
CARBINIERI (PP)
They are coming rapidly from the b.g. toward the Creature.
One man, then another, pause to shoot at it while the
others continue the chase.
- 274 WIDER ANGLE THE CREATURE AND WATERFALL IN B.G. (H-X-D) 274
With an enraged cry, the Creature leaps for the talus
incline leading up above it.

- 275 MEDIUM SHOT (PP) 275
Led by the Prefect, the Carbinieri and the dogs come toward camera.
- 276 MEDIUM SHOT (PROCESS X-D) WATERFALL IN B.G. 276
The Prefect and the Carbinieri enter shot from behind camera. They pause and look up at the top of the talus, see the Creature o.s. and fire.
- 277 MEDIUM SHOT CREATURE AT TOP OF TALUS (HPP-D) 277
The Creature has arrived at the top of the talus. It looks down at the men below it o.s., then vanishes behind a rim of rocks. Below the Prefect and the Carbinieri stand, looking up. They fire at the beast and start to climb the talus.
- 278 MEDIUM SHOT PREFECT AND MEN (PP) 278
They climb after the Creature. CAMERA HOLDS until they have moved out of scene.
- 279 MEDIUM SHOT TOP OF INCLINE (PP) 279
As the Prefect and his men come into scene at the top of the rocky talus.
- 280 REVERSE SHOT (PROCESS H-PP-D) 280
In the f.g. stands the Prefect, the Carbinieri, and the dogs. At that moment, the Creature bursts from behind a large rock.
- PREFECT
Enrico! ... Fillippo!
- As he speaks, he gestures to the men carrying the flame throwers. They hastily adjust their weapons.
- 281 MEDIUM LONG SHOT SIDE ANGLE (H-PP-D) 281
The flame throwers on right -- Creature on left. They open fire, the tips of flame reaching and touching the Creature who screams and turns to flee. The flame throwers move after it.
- 282 MEDIUM CLOSE SHOT CARBINIERI WITH FLAME THROWER (PP) 282
The flames spew out from his weapon.

- 283 MEDIUM SHOT THE CREATURE (H-PP-D) 283
as the tip of the flames touch it again, it screams wildly
once more and hastens, fleeing behind a large rock.
- 284 CLOSE SHOT DRY BRUSH (PP) 284
The flames envelop the dry brush. It bursts into a ball
of fire.
- 285 MEDIUM SHOT (H-PP-D) 285
As Creature flees from o.s. Carbinieri. Smoke drifts over
the scene.
- 286 MEDIUM SHOT (PP) 286
The smoke is spreading rapidly now through the brush. The
Prefect and Carbinieri run into scene and out, chasing the
Creature.
- 287 MEDIUM SHOT RUNBY (H-X-D) 287
As Creature pauses, he protects himself from the b.g. flames,
looks around and runs o.s.
- 288 MEDIUM SHOT DRY BRUSH AREA (X) 288
As the fire spreads still further, beginning to lick at
trees and to consume them.

INT. COCKPIT OF 1ST COPTER - DAY

- 289 MEDIUM CLOSE SHOT CALDER AND PILOT (PROCESS) 289
Calder looks to one side o.s. and points.

CALDER

Look.

The pilot looks in the direction indicated.

EXT. RUGGED COUNTRY - DAY (X)

- 290 LONG SHOT PILOT'S POV 290
on a forest fire ... not a large one.

INT. COCKPIT OF 1ST COPTER - DAY (PROCESS)

- 291 MEDIUM CLOSE SHOT CALDER AND PILOT 291
As the Pilot looks in the direction of the fire o.s.

291 CONTINUED:

291

PILOT

It's already burning itself
out.

EXT. RUGGED COUNTRY (PROCESS) - DAY

292 MEDIUM GROUP SHOT PREFECT CARBINIERI AND DOGS 292
Small forest fire in b.g. Prefect leads his men into scene.
He stops, once more sweeping the country with his binoculars,
and it is obvious he has lost the Creature.

293 LONG PAN SHOT AS SEEN THROUGH BINOCULARS 293
The binoculars pick up no sign of the Creature in wooded
area.

294 MEDIUM CLOSE SHOT FAVORING PREFECT (PROCESS) 294
Small forest fire in b.g. Prefect puts down the binoculars
and turns.

PREFECT

(to his men)

We separate here so that we
may cover more territory.

He gestures to his men and some start in one direction, some
in another.

295 MEDIUM SHOT (H-X-D) 295
We see the forest fire in b.g. The Creature moves up into
scene, turns, looks at fire in b.g. Then the Creature moves
off camera right.

EXT. SKY - DAY

296 LONG PAN SHOT HELICOPTER #1 (PP OR X) 296
As it moves across the b.g.

INT. #1 COPTER COCKPIT (PROCESS) - DAY

297 MEDIUM CLOSE SHOT CALDER AND PILOT 297
Both men's eyes are anxiously scanning the terrain below
them. Suddenly, Calder's gaze becomes fixed off at an
angle o.s. With one hand he grabs the pilot's shoulder,
attracting his attention, with the other he points in the
direction of his gaze.

EXT. ROCKY TERRAIN - DAY

298 LONG SHOT (H-X-D) 298
On the Creature who is standing before a pool of bubbling sulfur. He surveys the pool of sulfur, looking about him. He moves on to another pool.

INT. #1 COPTER COCKPIT (PROCESS) - DAY

299 MEDIUM CLOSE SHOT CALDER AND PILOT 299
As the pilot works the controls and the copter starts to change course in the direction of the o.s. Creature. Calder picks up the radio phone.

CALDER
I think we've spotted the animal,
Doc. It looks like it's by
those sulfur pits.

EXT. COPTER #2 WITH NET (PP)

299A FLYING THROUGH AIR 299A

INT. #2 COPTER COCKPIT (PROCESS)

300 DR. UHL AND PILOT #2 300
Calder's voice over speaker.

CALDER'S VOICE (O.S.)
Follow us in. Over and out.

UHL
(looking over side
of copter -- into
phone)
Right.

EXT. SKY - DAY

301 LONG SHOT COPTER #1 (PP) 301
As it changes course, coming now toward the f.g.

EXT. ROCKY TERRAIN - DAY

302 MEDIUM LONG SHOT THE CREATURE (H-X-D) 302
It is moving across the scene in front of a pool of sulfur. The noise of the copter motor can be heard getting louder. As the copter appears overhead behind the creature, the Creature turns, attracted by the noise, looking upward.

EXT. SKY - DAY

303 MEDIUM LONG SHOT CREATURE'S POV (PP) 303
The copter with the net comes closer and louder. Copter
#2 moves into the scene.

EXT. ROCKY TERRAIN - DAY

304 LONG SHOT (H-X-D) 304
The Creature looks apprehensively up at the two copters,
then turns and runs o.s.

EXT. ROCKS - DAY

305 CLOSE SHOT CREATURE (H-PP-D) 305
The Creature has taken refuge under a low overhanging rock.
He hides in the shadows, looking up at o.s. copters.

INT. #1 COPTER COCKPIT - DAY

306 MEDIUM CLOSE SHOT CALDER AND PILOT 306
Both are looking downward at the Creature o.s. Calder
picks up radio phone.

CALDER

We can't use the net, unless
we lure it out, Doctor. I'll
drop the sulfur.

Calder leaves his seat, moving out of scene toward the
body of the aircraft.

EXT. ROCKS - DAY

307 MEDIUM CLOSE SHOT CREATURE (H-PP-D) 307
Cowering in overhanging rocks it peers outward and upward
at the copter o.s., whose motor noise is getting very loud.

EXT. SKY - DAY

308 MEDIUM SHOT COPTER #1 (PP) 308
It's fairly low now and the hatch opens and, first one and
then another bag or sack plummets downward to the ground,
bursting open upon contact. Promptly the copter starts to
rise again.

EXT. ROCKS - DAY

309 MEDIUM CLOSE SHOT CREATURE (H-PP-D) 309
Its gaze moves from the o.s. copter whose motor noise is
diminishing slightly to the o.s. broken sacks of sulfur.
Suddenly it sniffs hungrily.

INT. #1 COPTER (PROCESS) - DAY

310 MEDIUM CLOSE SHOT PILOT #1 AND CALDER 310
As Calder comes back to his seat. Both men peer at the
Creature o.s. Calder picks up the radiophone.

CALDER
(suddenly)
It's taken the bait!

INT. #2 COPTER - DAY

311 MEDIUM CLOSE SHOT UHL AND PILOT #2 311

CALDER'S VOICE
(over radiophone)
We're ready to move now. This
will be like a parachute, Doc.
It's got to work the first time.

UHL
Okay, we're ready.

EXT. ROCKY TERRAIN - DAY

312 MEDIUM SHOT (HPP-D) 312
As the Creature emerges slowly, and cautiously at first,
from the rocks. It goes o.s.

EXT. AREA

313 MEDIUM SHOT (HPP-D) 313
The Creature moves into the scene, looking about suspiciously.
He pauses near the spilled sulfur. He looks around again,
then dips his hand into the sulfur, bringing it up to his
mouth.

INT. #1 COPTER COCKPIT (PROCESS) - DAY

314 MEDIUM CLOSE SHOT CALDER AND PILOT 314
Both men are watching the Creature eat o.s., downward.

314 CONTINUED:

314

CALDER

(tautly)

Put us down on the other side
of those rocks.

The pilot, very serious, nods. Calder claps him on the
shoulder, then turns, once again leaving the cockpit.

EXT. SKY - DAY

315 MEDIUM LONG PAN SHOT
As the copter moves at a low height across the sky.

315

EXT. ROCKY TERRAIN - DAY

316 MEDIUM SHOT (H -PP-D)
The Creature avidly eating the sulfur.

316

317 MEDIUM LONG SHOT COPTER #1 (PP)
As it comes down, touches the ground, cuts its motor.
Instantly the hatch opens and Calder and the soldiers come
out. The soldiers are armed with carbines, and bringing
with them a portable generator. They move rapidly out of
scene behind camera.

317

EXT. ROCKS - DAY

318 MEDIUM SHOT (PP)
As Calder and the men with the portable generator move
swiftly through the rocks.

318

EXT. ROCKY TERRAIN - DAY

319 MEDIUM SHOT LARGE ROCKS IN B.G. CREATURE IN F.G.
EATING SULFUR (H-PP-D)
After a moment Calder and the soldiers can be seen in b.g.
behind rocks, come into scene staring o.s., trying to hide
from the creature's view.

319

319A REVERSE SHOT CALDER AND SOLDIERS IN F.G. CREATURE IN
B.G.
as they watch the beast eating the sulfur.

319A

320 CLOSE SHOT (PP) 320
Calder, holding a walkie-talkie and the others now look
up as the noise of the #2 copter's motor o.s. gets louder.

CALDER
(into walkie-talkie)
Another few feet and you've
got it, Doc.

EXT. SKY - DAY

321 MEDIUM LONG SHOT CALDERS' POV 321
As copter #2, not at a great height, crosses overhead,
pauses, and hovers.

EXT. ROCKY TERRAIN - DAY

322 MEDIUM LONG UP SHOT (H-PP-D) 322
The Creature is eating the sulfur on the ground as the copter
comes directly over it from o.s.

INT. #2 COPTER COCKPIT - DAY

323 MEDIUM CLOSE SHOT UHL AND #2 PILOT 323

CALDER'S VOICE

Drop it!

Uhl pulls a lever.

324 UP SHOT COPTER #2 (PP) 324
The net, attached to the undercarriage, falls free and
plummets toward the earth and camera.

EXT. ROCKY TERRAIN - DAY

325 MEDIUM SHOT (H-PP-D) 325
The Creature is on the ground with the net over it, as
copter #2 rises out of scene. The Creature starts to
struggle as the weight of the net knocks him to the ground.

326 MEDIUM GROUP SHOT FAVORING CALDER (PP) 326
He and the soldiers intently watching the Creature o.s.,
under the net.

CALDER
(urgently)
Now!

326 CONTINUED:

326

He runs out of scene with the soldiers, including those with the portable generator.

327 MEDIUM SHOT CREATURE IN NET (H-PP-D)

327

It's thrashing wildly, trying to escape the net, as Calder and several of the soldiers run into scene and grab the edges.

328 CLOSE SHOTS (PP)

328

Several soldiers nailing spikes into ground in hopes of holding the net over the beast. The net thrashes wildly.

329 MEDIUM SHOT CREATURE IN NET (H-PP-D)

329

Men with generator are in b.g. It's a few yards from the Creature and the net and two soldiers are with it. One of them runs with the electric cable and a clamp on the end of it toward the net o.s. The other one, poises, waiting, his hand on the switch.

330 CLOSE SHOT (PP)

330

The man with the end of the cable runs into scene, hastily clamps it to the net.

331 CLOSE SHOT (PP)

331

Calder watches carefully, then quickly straightens.

CALDER

(shouting)

Jump free!

332 MEDIUM SHOT CREATURE IN NET (H-PP-D)

332

As the soldier jumps back from the net, the struggling Creature tries to free itself.

333 MEDIUM CLOSE SHOT MAN AT GENERATOR (PP)

333

He throws the switch.

334 CLOSE SHOT CREATURE IN NET (H-PP-D)

334

as the electrical charge hits the net. The entangled Creature shudders, gives a low moan, and drops down o.s.

- 335 MEDIUM SHOT CREATURE IN F.G. UNDER NET (H-PP-D) 335
The Creature gives one last violent thrash and finally
stills.
- 336 CLOSE SHOT CALDER (PP) 336
takes a deep, relieved breath and wipes his forehead.
- 337 CLOSE SHOT PARATROOPERS (PP) 337
thru walking to creature under net. thru
339 339
- 340 MEDIUM SHOT CREATURE IN F.G. UNDER NET (H-PP-D) 340
Copter #2 is landing in b.g. as Calder and the paratroopers
slowly advance toward the prone creature. We,

FADE OUT.

FADE IN:

EXT. ROME - DAY

341 ESTABLISHING SHOT ROME 341
featuring recognizable historic monuments or buildings of
the city. SUPERIMPOSE:

ROME

DISSOLVE TO:

EXT. U.S. EMBASSY IN ROME - DAY

342 FULL SHOT CLOSER ANGLE 342
on identifying plaque with seal of the U.S. or whatever
actually exists on the building which probably reads:

EMBASSY OF THE UNITED STATES

DISSOLVE TO:

INT. EMBASSY ANTE-ROOM - DAY

343 WIDE ANGLE 343
This is not a large room but very comfortably furnished,
and it seems crowded by ten or twelve newsmen waiting there.
Most of them are foreign correspondents, generally well-
dressed, middle-aged, subdued men -- not flashy and fast
talking. Among them, are two or three women correspondents,
equally businesslike. Two Marines flank an inner-door,
both in dress uniforms, and now the door opens and an
ATTACHE of the Embassy, dressed in a somber business suit,
opens the door from the inside. There has been a hub-bub
of talk among the correspondents, their words indistinguish-
able, but now it abruptly ceases.

ATTACHE

(formally courteous)

If you will come in, please...

Without hesitation, the group moves eagerly, but not
frantically, toward the door and through it.

INT. EMBASSY CONFERENCE ROOM - DAY

344

WIDE ANGLE

344

OVERLAPPING as the correspondents come through. Chairs have been arranged, all facing a desk or podium, at the end of the room. Seated there is General McIntosh and flanking him is Calder on one side, dressed in his uniform, and on the other Signore Contino. Six telephones are on a table against one wall.

ATTACHE

(to the
correspondents)

Find seats please.

The correspondents quickly separate, each finding a seat.

345

MEDIUM CLOSE SHOT GROUP MCINTOSH CALDER AND CONTINO 345

Their faces impassive, the last two are watching the correspondents finding seats o.s. McIntosh is consulting a sheaf of papers before him. After a moment, he looks up, his eyes scanning the room.

McINTOSH

Good morning, ladies and gentlemen of the press.

346

WIDE ANGLE ENTIRE ROOM

346

As the correspondents poised with notebooks and pencils listen as McIntosh begins.

McINTOSH

I am fully aware of the rumors that began with an air crash ten days ago off the Coast of Sicily.

(a pause)

Not until now have I received permission to give you the facts exactly as they are.

He takes a cablegram from his desk, holds it up.

McINTOSH

(continuing)

This cablegram has been signed by the United States Secretary of Defense.

346

CONTINUED:

346

McINTOSH (cont'd)

'In face of wide spread speculation and after consultation with various foreign governments the President has authorized release of all information to press and news agencies for their immediate publication.'

He looks up, his eyes again scanning those in front of him.

347

MEDIUM PAN SHOT McINTOSH'S POV

347

The PANNING CAMERA moves slowly across the correspondents as they excitedly jot down notes.

McINTOSH

(continuing)

'The airship XY-Twenty-one which crashed into the Mediterranean Sea on July eleventh, was a single-stage Astral propelled rocket launched thirteen months ago from a site within the United States. The rocket, with its complement of seventeen men, had landed on the planet Venus and --'

Now the excitement of the correspondents increases.

MAPLES

Venus!

MISS REYNOLDS

The planet Venus!

348

CLOSE SHOTS

thru
351

Different correspondents -- their faces expressing their shock.

348

thru
351

352

MEDIUM CLOSE SHOT FAVORING McINTOSH

352

He waits patiently as the enormously excited correspondents ad lib their surprise o.s. As they subside slightly, he holds up his hand.

McINTOSH

'... and it was on the return flight to earth when the ship plunged into the sea. There was one survivor, Captain Calder, --'

352 CONTINUED:

352

McINTOSH (cont'd.)

seated beside me

(indicating him)

-- Commander of the expedition.

McIntosh returns the cablegram to the desk.

353 WIDE ANGLE

353

Awed reaction of correspondents, as they stare at Calder.

354 MEDIUM CLOSE SHOT McINTOSH

354

McINTOSH

Perhaps some of you have also heard the story of a monster now confined here in Rome's zoo. That beast is from Venus. It is an essential object of scientific study if man is to survive the atmosphere on Venus -- poisonous to humans. At this moment, the animal is being analyzed by the world's foremost scientists.

355 MEDIUM CLOSE SHOT FIRST CORRESPONDENT

355

FIRST CORRESPONDENT

(eagerly)

May we be permitted to see the Creature?

Other correspondents around him listen hopefully for reply.

356 MEDIUM CLOSE SHOT McINTOSH

356

McINTOSH

(nods)

I ask you correspondents to select three of your number to accompany Captain Calder to the zoo. Those selected by you will, of course, pool their interviews with the entire press corps and we will furnish you with all necessary photos.

(a pause)

I guess that's all -- and thank you for your patience.

357 - WIDE ANGLE

357

as, very excited, the correspondents hastily finish their notes, and some of them jump, running to the phones on the table by the wall, while others talk excitedly to each other.

DISSOLVE TO:

EXT. GARDINO ZOOLOGICO - DAY

- 358 MEDIUM LONG PAN SHOT ESTABLISHING 358
as a United States Embassy limousine, driven by a chauffeur, American flags fluttering at its fenders, drives up to the curb by the entrance of the zoo, and stops. Three correspondents, one of them a woman, and all seen in the previous sequence, get out with Captain Calder. He gestures toward the entrance, and the group start walking that way.
- 359 CLOSE SHOT 359
The CAMERA PANS WITH them as they pass cages containing typical animals in a zoo.
- 360 MEDIUM SHOT (PROCESS) 360
The cage in the near b.g. contains a large elephant. Calder and the three correspondents come into scene, moving on and out of scene.
- 361 MEDIUM SHOT END OF ELEPHANT CAGE 361
At the rear of the elephant cage there is a smaller cage flanked by two armed Roman policemen. The smaller cage leads to a large door opening into a cement structure. Calder takes a card from his pocket, shows it to the first policeman. The man smiles, not looking at it.

FIRST POLICEMAN

By this time, Capitano, we know
you.

(gesturing)

Avanti, per favore.

He steps aside, and Calder escorts the three correspondents through the open door, into the cage, and toward the large door at the rear of the cage. In that door, which is closed, there is a small door to permit human entrance.

INT. ELEPHANT ROOM

- 362 MEDIUM SHOT 362
This ANGLE is on the closed door, within a door, to the cage, and over scene we hear a slow laborious half moan that is repeated constantly throughout this and the following scenes. After a moment, the small door opens and Calder appears with the correspondents. He gestures for them to precede him through the doorway, as they start to enter. Simultaneously, all three of them stop short, freezing, and gaping in awe o.s.

363 WIDE ANGLE CORRESPONDENTS' POV ON CREATURE (H-P-D) 363
It lies on a huge, heavy, hastily constructed table which is about seven feet from floor level and twenty-five feet long. The table is twenty feet across. The Creature is on its back and is unconscious and, most startling, its body is about fifteen feet from head to foot.

A metal band clamps it around the midriff to the table. One attendant, standing on the platform, operates a block and tackle, suspended from above o.s., which is connected to a chain around the Creature's left wrist. As he pulls on the chain, the enormous hand of the beast rises into the air. Its right arm dangles over the side of the table and a chain secures it in that position. An electric wire, clamped by cathodes to his wrist, extends some feet away to a board which has several electric dials and gauges, which is illuminated.

At one end of the vast table is a crude stairway to permit men to readily climb onto the table and three or four scientists, dressed in white smocks, are studying the beast with instruments. Dr. Uhl, one of those men, stands at the stairway end of the table, apparently supervising the activity and, Professor Leonardo, another of the scientists is either on the table or standing on the floor beside it. All the men are very busy, each examining or preparing to examine some portion of the Creature's anatomy. Along the wall in the b.g., are panels of electrical boards carrying switches and colored lights that are flickering.

364 MEDIUM CLOSE SHOT CREATURE ON TABLE (H-P-D) 364
In the f.g. the enormous chest of the beast pulsates with labored breathing. Two scientists dressed in surgical robes, adjust the long electrical wire hanging from his wrist. They cross and exit scene right. The strange sound heard in the previous scene, turns out to be now, the unconscious Creature's laborious breathing, a sound that fills the room and suggests the latent power of the Creature.

365 MEDIUM CLOSE SHOT GROUP AT DOORWAY CALDER AND THREE 365
CORRESPONDENTS
The latter, still gaping in awe, at the Creature o.s., whose laborious breathing still continues over scene. The woman correspondent is the first to recover her voice.

MISS REYNOLDS

The -- the size of the beast!

365 CONTINUED:

365

CALDER

Eight days ago it was only this --
(measures with hands)

-- tall. We have no background,
understanding or knowledge as to
what causes the rate of its
growth. Perhaps the different
atmosphere on Earth, cosmic rays
-- we just don't know.

(indicating o.s.)

If you'll come this way I'll in-
troduce you to Doctor Uhl. He's
in charge here.

He moves out of scene with the correspondents. They all
walk slowly, the newspaper correspondents staring at the
Creature o.s.

366 FULL SHOT CREATURE ON PLATFORM (H-P-D)

366

Calder and group of correspondents enter near the tail end
of the large table. They pause, study the Creature and make
notes of what they see.

367 MEDIUM CLOSE SHOT (H-P-D)

367

Leonardo stands on the platform before the Creature's head.
Marisa, also wearing a white smock, now comes into scene
with a beaker containing a colored liquid. Leonardo holds
a large hypodermic needle, the kind that would be used on
a horse or still larger animal.

MARISA

Sixty-seven cc's. Is that what
you need?

LEONARDO

(preoccupied)

Exactly.

He takes the beaker and starts to pour its contents into
the hypodermic needle. Marisa glances absently o.s., then
her gaze fastens in that direction.

368 MEDIUM SHOT MARISA'S POV SHOOTING DOWN FROM TOP OF
PLATFORM MISSING CREATURE AND FAVORING CALDER

368

as he saunters at a slow pace with the three correspondents
who are staring upward, their eyes traveling across the
o.s. Creature. They are approaching the man with the
electrical board, which is connected by wire to the
Creature's wrist o.s.

369 CLOSE SHOT MARISA 369
She looks from Calder o.s. back to her grandfather.

MARISA
I'll be back in a minute.

370 MEDIUM CLOSE SHOT LEONARDO MARISA CREATURE IN F.G. 370
(H-P-D)
breathing heavily.

LEONARDO
(absently)
No, mi cara. Grazie.

She moves swiftly out of scene to the left toward the stairway, her fingers fumbling at the buttons of her white surgical gown, as Leonardo turns with the needle and beaker toward the raised left arm of the Creature.

371 MEDIUM CLOSE SHOT MARISA 371
arriving at base of stairway. We PAN LEFT WITH her as she moves to a small table. She strips off the white surgical gown revealing that under it she wears a very smart daytime frock. She tosses the surgical gown aside, then opens her handbag, which was on the table, takes out a mirror, looks at herself intently, fluffing her hair and patting it in place, then she removes a lipstick and starts to apply it.

372 MEDIUM CLOSE SHOT GROUP (H PROCESS-D) 372
In the b.g. is a portion of the table over which hangs the enormous right hand of the beast. From its wrist hangs an electric cable leading to a nearby electrical panel of meters and lights. The man seated there is intently studying the gauges, his fingers on the dial, as Calder and the correspondents come into scene.

CALDER
(to the correspondents)

By the way, I think you've heard of Doctor Hans Albert of Vienna. He's perhaps at the top of his profession in the study of anesthesia...

At the mention of his name, Dr. Albert glances up, nods, his gaze instantly returning to the dials.

372 CONTINUED:

372

CALDER

(continuing)

...and it is his responsibility to keep the Creature subdued, unconscious - without harming it.

(pointing)

You can see that this wire runs over to the animal's right wrist. On Venus we discovered that -

373 MEDIUM CLOSE SHOT GROUP AND CALDER NOT INCLUDING CREATURE

373

CALDER

- these animals are highly susceptible to charges of electricity...

(bending to read dials)

- You will note that the Doctor keeps eighteen hundred volts penetrating the body. More than two thousand and it would die. Less, and it would awaken.

SECOND CORRESPONDENT

(making notes)

Eighteen hundred volts?

CALDER

(nods; then he gestures o.s.)

We'll find Doctor Uhl over here.

The correspondents move slowly out of scene, still gaping up at the Creature's hand. Calder starts to follow them when Marisa comes into scene from another direction. She looks very provocative in her body-fitting frock.

374 ANOTHER ANGLE BEAST O.S.

374

(MARISA)

(calling)

Captain Calder.

Calder turns, sees her.

CALDER

Hello, Miss Leonardo. How are you?

374

CONTINUED:

374

MARISA

(sighing)

I suppose it's a step forward -
remembering my name, I mean.
Better than 'almost-a-doctor'.

CALDER

You know I'm feeling better now
- thanks to you.

(facetiously)

I can even remember names.

MARISA

You're improving. I was begin-
ning to think you had something
against lady-doctors. I bet
you're the kind who thinks a girl
belongs in a kitchen. Is that
where you keep your wife?

CALDER

(getting amused)

I'm not married.

MARISA

(tauntingly)

Another step forward ... Or is it?
Maybe you're a big, bold, hero in
a space ship but a fumbling bore
over a plate of pizza.

By now a small grin has appeared on Calder's face and his
eyes, frankly admiring, are traveling over Marisa's body.

CALDER

Why don't you wait 'til you're
invited, Signorina?

MARISA

Since you didn't - I did ... Or
maybe - for a man who travels to
Venus and back, Rome's just a
refueling station. Maybe some-
thing like that -

(indicating

Creature o.s.)

- has more appeal to you than
an ordinary earthling. Female
type.

Calder's eyes drop and frankly travel her body again, then
look challengingly once more into her eyes.

374 CONTINUED: (2)

374

CALDER

Where's the nearest pizza with wine?

MARISA

(relieved)

Whew! ... Pizza with wine...
Garibaldi's on Via Condotti.

CALDER

As soon as I show these people -
(interrupting
himself)

Do all Italian medical students
act like you? Female type.

MARISA

I wouldn't know. Besides, I'm
studying at Johns Hopkins in
Baltimore and this is supposed
to be my summer vacation.

CALDER

All right.
(indicating beast)
Say goodnight to your new
patient. I won't be long.

He walks out of scene in the direction taken by the correspondents. Marisa watches after him, a small triumphant smile on her face.

375 MEDIUM GROUP SHOT (H PROCESS) THREE CORRESPONDENTS 375
They are standing, staring up at a portion of the Creature in the near b.g. All three are still overcome by the grotesqueness and vastness of the thing. Calder comes into scene and turns into direction from which he came. Calder's mind is still on Marisa. He looks o.s.

376 MEDIUM SHOT CALDER'S POV MARISA 376
as she walks away from camera.

MISS REYNOLDS

Captain, you were going -

377 MEDIUM GROUP SHOT THREE CORRESPONDENTS AND CALDER 377
The woman correspondent is addressing Calder who is still looking toward Marisa o.s.

377 CONTINUED:

377

MISS REYNOLDS

- to introduce us to the scientist
in charge here.

Calder suddenly realizes he is being addressed. He turns
back apologetically.

CALDER

I'm sorry. Just a moment and
I'll get Dr. Uhl.

He turns and leaves the scene, headed for the stairs of the
platform.

378 MEDIUM SHOT DR. UHL JAPANESE SCIENTIST AND CREATURE 378
(H-P-D)

Dr. Uhl and Japanese scientist enter scene from right. In
the f.g. is the head, chest and shoulders of the heavily
breathing creature.

JAPANESE SCIENTIST

My examination proves conclusively
that the Creature has an olfactory
system more highly developed than
anything known on our planet.

379 CLOSE TWO SHOT

379

DR. UHL

(interested)

Indeed... Is your part of the
tests nearly complete?

JAPANESE SCIENTIST

I am afraid not. The examination
on the aural passages has only
begun.

He gestures downward o.s. and Uhl follows his pointing
finger.

380 MEDIUM SHOT JAPANESE SCIENTIST AND DR. UHL (HP-D) 380
They are still looking downward at its head when Calder
appears at the top of the crude stairway in the b.g.

CALDER

Dr. Uhl:

Uhl turns as Calder comes up to him.

380

CONTINUED:

380

UHL

Morning, Bob! What's on your mind?

CALDER

I have three news correspondents with me who represent the press corps in Rome. The General requests that you meet them - answer their questions.

UHL

(impatiently)

Right now?

CALDER

(nodding)

If you can spare the time.

UHL

(reluctantly)

All right...

He moves with Calder to the stairway. The Japanese scientist looks closely at the head and starts to make a few notes.

381

MEDIUM PAN SHOT CALDER AND DR. UHL

381

Descending the stairs. They reach the bottom and Calder looks around, then sees the correspondents who have moved to another spot o.s.

CALDER

(indicating them)

There they are.

Both men move out of scene in that direction.

382

MEDIUM GROUP SHOT THREE CORRESPONDENTS (H-PROCESS) - D

382

They are standing together, quite close to the tail-end of the creature which has the electric wire fastened to it. Calder and Dr. Uhl come into scene behind them from left to right.

CALDER

(to them)

This is Dr. Uhl.

As they turn.

382

CONTINUED:

382

CALDER

(continuing)

Dr. Uhl, may I present, Miss Reynolds, United Press.

MISS REYNOLDS

How do you do?

CALDER

Mister Maples of Reuters and
Monsignor Lacroix, News-France.

MR. MAPLES

We're happy to meet you, Doctor.

Both male correspondents shake hands with Dr. Uhl.

UHL

Captain Calder informs me you wish to hear about our guest from outer space.

(indicating creature)

I - I hardly know where to begin. They're new developments ... practically every hour.

MISS REYNOLDS

General McIntosh told us of the necessity of discovering how the animal survives on Venus.

DR. UHL

(nodding)

If you'll step over here, I can show you what we've already achieved.

He gestures o.s. and the others move with him.

383

MEDIUM SHOT ANOTHER ANGLE

383

A scientific work table, laden with microscopes, retorts, tubes, etc., is against the wall of the room. After a moment, Dr. Uhl, the correspondents, and Calder, come into scene. During the following, Calder stands aside, letting Dr. Uhl explain to the correspondents.

DR. UHL

We found the Creature's respiratory system includes a sort of fibrous filtering element which excludes the poisonous vapors.

383

CONTINUED:

383

He pauses, letting the others, who are taking notes, catch up with him.

DR. UHL

(continuing)

A hasty but thorough study of that filtering system was made and we are able to duplicate it almost exactly.

(turning)

Here is a sample.

He picks up a square of spongy looking material (prop) and hands it first to Miss Reynolds, who during the following, passes it on to the other correspondents for their examination.

MISS REYNOLDS

It's like a plastic sponge.

DR. UHL

Somewhat. It is made of one of the new synthetics.

MISTER MAPLES

You believe, then that equipped with this synthetic, man will be able to exist on Venus?

DR. UHL

We believe it, theoretically. Of course a practical test will have to wait until the next inter-planetary expedition.

He looks o.s.

MISTER MAPLES

(tentatively)

One of the current rumors -- is that gunfire has no effect on the beast. Is this true?

DR. UHL

(nodding)

We learned one memorable night in Sicily that revolver bullets, at least, had no definite effect.

383

CONTINUED: (2)

383

DR. UHL (cont'd)

(a pause)

Why? First the beast has no heart, no central nervous system. Second, its body cells are each very nearly independent of the other, hence the revolver shots were insufficient to seriously effect the creature's mobility.

(gesturing o.s.)

At this moment we are preparing to attempt detailed X-rays, hoping to learn in what manner those countless cells coordinate so that the beast has the ability to move, to feel, to respond...Over here.

He leads the others out of scene in the direction of the platform stairway.

- 384 WIDE ANGLE SHOWING CREATURE ON PLATFORM - (H-P-D) 384
as Dr. Uhl, the correspondents and Calder, move toward the stairway, up the platform. An X-ray machine has been boosted by mechanical power up onto the platform and is being wheeled in place by technicians.
- 385 MEDIUM SHOT CREATURE IN F.G. (H-P-D) 385
The X-ray machine is wheeled along the platform to a certain section of the Creature's body. Dr. Uhl, the correspondents, and Calder, come into scene in the b.g., all looking up at the X-ray machine.
- DR. UHL
As you know we have some of the world's most prominent scientists here. Already their findings have completely violated some of our long established beliefs.
- 386 CLOSE SHOT TECHNICIAN #1 386
attaches the electrical cable to the X-ray machine and then throws it outward and downward o.s.
- 387 MEDIUM CLOSE SHOT 387
As Technician #2 on the floor catches the plug end of the cable as it flies into scene. He turns with it and plugs it into a large plug at the end of a thicker electrical cable.
- 388 MEDIUM CLOSE X-RAY TECHNICIANS #1 AND #3 ON THE 388
PLATFORM (H-P-D)
as Technician #1 turns it, centers it, working carefully. Then he nods to Technician #3 who sets the dial and throws the switch on the machine.
- 389 UP SHOT TO BLOCK AND TACKLE 389
Holding creature's left arm - starts to give under the pressure of the pulling force from the arm. The sound comes over.
- 389A MEDIUM SHOT - GROUP ON PLATFORM FAVORING CALDER (H-P-D) 389A
look up in direction o.s. of block and tackle. Before they can fix the slipping chain, a breaking of chain links is heard. The left hand of the creature crashes into the X-ray machine, knocking the Technician #3 off the platform o.s.

- 389B DOWN SHOT FROM PLATFORM TO FLOOR 389B
showing Technician #3 hitting the floor amidst debris of
X-ray equipment.
- 390 WIDE ANGLE CREATURE ON PLATFORM (H-P-D) 390
As all the lights in the room abruptly go out, leaving the
room illuminated only through the skylight.
- 391 Close reaction cuts to what is happening of Marisa, 391
Leonardo, Dr. Uhl. A
B
C
- 392 MEDIUM CLOSE ELECTRICAL BOARD 392
controlling the voltage to the Creature's wrist. The
technician #4 stares in horror and frantically, automatically,
turns gauges, as Dr. Shubert stands by anxiously.
- 393 INSERT: VOLTAGE DIAL ON BOARD 393
The needle has dropped to zero.
- 394 MEDIUM CLOSE SHOT CALDER (H-P-D) 394
Creature's head and shoulders in f.g. as he reacts to the
power failure. He glances frantically around, then turns
toward the platform.
- CALDER
(shouting)
Everyone off the platform!
Fast!
- Calder turns and runs down the stairs in the direction of
Dr. Shubert at the board which controlled the power going
to the Creature's wrist. The technicians and correspondents
rapidly follow Calder.
- 395 WIDE ANGLE CREATURE ON PLATFORM (H-P-D) 395
As all the scientists, technicians and correspondents on
the platform hurry off of it -- some scampering down the
stairway -- others dropping from the platform to the floor.
- 396 MEDIUM CLOSE SHOT ELECTRICAL BOARD 396
The Doctor who has been operating it, turns frantically
as Calder runs into scene.

396 CONTINUED:

396

CALDER

(urgently)

We've got to get that power
back on right now.

Both men run out of scene at an angle.

397 MEDIUM CLOSE SHOT SMALL DOORWAY 397
This is not the door through which the others entered.
Calder and Dr. Shubert run into scene, open the door, and
hurry through it.

398 MEDIUM SHOT THE CREATURE'S HEAD (H-P-D) 398
It begins to roll slightly and a low moaning comes inter-
mittently from its lips. The moaning increases in volume.

399 CLOSE SHOT DR. UHL 399
staring at the Creature o.s. Its moaning, also o.s.,
comes over.

DR. UHL

Everybody back!

400 WIDE ANGLE CREATURE ON PLATFORM (H-P-D) 400
As everyone in the room -- the scientists, correspondents,
technicians, Marisa, Leonardo -- back hastily toward exits,
the moaning is getting louder.

401 MEDIUM SHOT CREATURE'S TAIL (H-P-D) (H PROCESS) 401
It begins to move back and forth, then waits. Still the
moaning o.s. increases in volume. A couple of technicians
run across scene looking at the moving tail.

402 MEDIUM SHOT CREATURE'S HEAD (H-P-D) 402
The moaning stops abruptly as the Creature's eyes open. The
Creature lifts his head and looks frantically around.

403 WIDER ANGLE THE CREATURE (H-P-D) 403
He starts to sit up, then finds that one arm and mid-section
are clamped to the platform with metal bands. He begins to
exert his strength, straining against the clamps and chains
that hold him.

404 TWO SHOT MARISA AND LEONARDO 404
staring in horror at the Creature o.s.

405 MEDIUM CLOSE SHOT GROUP CORRESPONDENTS 405
They are also gaping at the Creature o.s., and the snapping of chains can be heard.

406 MEDIUM CLOSE SHOT AT SECOND DOORWAY 406
as Calder and Dr. Shubert burst into scene through the doorway.

CALDER

(shouting)

Outside everyone -- the power's gone! Outside!

He gestures toward the first doorway through which everyone came. The ripping and rending of platform timbers can be heard o.s.

407 WIDE ANGLE CREATURE ON PLATFORM (H-P-D) 407
He sits up, straining against the band that holds his midriff to the platform. It begins to give under his enormous strength.

408 MEDIUM SHOT LARGE DOORWAY 408
This is the one with the inner door inside it. The inner door is open now and Calder stands by it, gesturing frantically, as Marisa, the correspondents, Leonardo, the scientists, technicians, all run for the door, terrified. The snapping of chains and ripping of the platform continues o.s.

409 WIDE ANGLE THE CREATURE ON PLATFORM (H-P-D) 409
is sitting up now groggily, looking around.

EXT. CAGES - DAY

410 WIDE ANGLE DOORWAY JUST OUTSIDE ELEPHANT ROOM. 410
As the last of the people inside run frantically through the door, Calder comes after them, slamming the door behind him. The elephant cage with the elephant can be seen with its keeper.

CALDER

(yelling to
elephant keeper)

Get that elephant away from here.

INT. ELEPHANT ROOM - DAY

411 WIDE ANGLE (H-P-D) 411
The Creature is on his feet now but lurching unsteadily.
In a frenzy of rage, he moves toward the large door, which
is closed.

EXT. CAGE - DAY

412 MEDIUM LONG SHOT 412
The elephant keeper has moved the elephant outside of his
cage and is leading her down the road alongside the exterior
of the elephant room. Calder and the others are gathered
outside watching the elephant move away.

INT. ELEPHANT ROOM (H-P-D)

413 MEDIUM SHOT 413
The Creature turns and runs blindly at a wall. There is an
incredible crashing thud and the wall buckles, but holds.

EXT. CAGE

414 MEDIUM SHOT 414
Calder and group react to loud destruction heard from within
the elephant room.

415 OMITTED 415

416 MEDIUM SHOT AT THE WALL (H - PROCESS -PP-D) 416
as the Creature bursts entirely through. He pauses momen-
tarily, glaring ahead of him at the elephant.

417 MEDIUM SHOT THE ELEPHANT - PP 417
Alarmed by the appearance of the Creature, the elephant
lifts his trunk and turns toward the Creature. The Keeper
is powerless to control the nervous pachyderm now, as it
charges at the Creature o.s. but the Keeper still tries to
control the elephant with his elephant pole.

418 MEDIUM SHOT (H-PP-D) 418
The two beasts collide, and momentarily the Creature gives
ground, as the Keeper still tries to get the elephant out
of the fight.

- 419 MEDIUM SHOT ON EMBASSY STAFF CAR - PP 419
Its driver stands beside it and he's been smoking a cigarette, rigidly staring o.s. as the noise of the combat comes over. He tosses away his cigarette and runs in the direction of the fight.
- 420 MEDIUM FULL SHOT REVERSE ANGLE 420
As many sightseers at the zoo stare, horrified at the battle of the o.s. gargantuans. They are joined by Calder, Dr. Uhl, Marisa, Leonardo and the other technicians who run into scene from one direction while the driver from the embassy car runs from another. There is a still cameraman who breaks from the crowd to try to get a picture.
- 421 MEDIUM SHOT CREATURE AND ELEPHANT (H-PP-D) 421
Not at all dismayed by the elephant's initial attack, the Creature not only recovers but counter-attacks with renewed fury. It bulldozes its way into the elephant, ignoring the tusks, and knocks him backward. The Keeper, trying to restrain his animal, turns to flee and runs into a still cameraman who is crouching to take a picture. Before they can get out of the way, the elephant is pushed by the Creature crushing the two men.
- 421A TWO SHOT TWO WOMEN 421A
scream as elephant crushes men.
- 422 MEDIUM CLOSE SHOT GROUP 422
Calder, Marisa, Leonardo, Dr. Uhl and others.
- CALDER
Everyone clear the area! Fast!
(to Leonardo)
Where's -- the nearest phone?
- Leonardo points o.s., away from the fight.
- LEONARDO
It is there, Capitano.
- Calder turns and runs in that direction, while the others retreat hastily away from the camera.
- 423 MEDIUM SHOT CREATURE AND ELEPHANT (H-PP-D) 423
This is the fight of all bestial battles as the two move from the zoo toward the Via Vittorio Veneto, which leads from the park into the City proper.

424 WIDE ANGLE - AT ENTRANCE TO ZOO (H PROCESS) - PP-D) 424
Torn between fear and the inevitable desire to witness the fight, a crowd has gathered at the entrance as the Creature and the elephant battle, still almost at equal terms, toward them. As the beasts come closer, the crowd turns to flee. By now the Creature is getting the upper hand of the battle.

424A MEDIUM SHOT (PP) 424A
Crowds dispersing from zoo entrances into the streets.

INT. EMBASSY CONFERENCE ROOM - DAY

425 MEDIUM CLOSE SHOT McINTOSH AND CONTINO 425
McIntosh is on the phone, his face reflecting the horror of what he is hearing. Contino, beside him, has heard enough to have a definite idea of what is happening.

McINTOSH

(into phone)

Right away, Bob - right away!
As soon as I do, I'll get down there. Stay with the beast and get reports to me if you can.

He hangs up, turns to Contino.

CONTINO

(worried)

The Creature - it is loose?

McINTOSH

Loose and on the rampage! If it isn't stopped - it'll kill hundreds - maybe thousands! We need artillery and tanks - in the zoo area immediately!

Contino, without hesitation, snatches up the phone.

EXT. VIA VITTORIO VENETO - DAY - (H-PP-D)

426 WIDE ANGLE - CREATURE ELEPHANT AND CROWD OF PEOPLE 426
IN B.G.
The Creature and the elephant are still battling and, by now, the elephant is a gory mess, and weakening fast.

Screaming, the crowd tries to disperse through doorways. One or two are staring in horror from the balcony and windows.

- 427 MEDIUM SHOT (STEREO) THE CROWD IN F.G. 427
As Marisa, Leonardo, Dr. Uhl are seen to break through and witness the fight. Screaming, panicky, they flee down the street, turning into every available alley, doorway, etc.
- 428 MEDIUM SHOT CREATURE AND ELEPHANT (H-PP-D) 428
The fury of the battle is reaching its climax. Horrible gashes show upon the elephant's hide, and blood pours freely from his wounds, but still he fights. However, the Creature, constantly appears to be gaining in strength. With a great shriek, he suddenly drives in straight for the elephant's throat, his fangs sinking deeply into the leathery flesh.
- 429 MEDIUM SHOT (H PROCESS) (PP-D) 429
The elephant bellows his pain and terror, rearing high into the air, trying to shake the Creature free, but instead its fangs drive still deeper into the elephant's throat, pushing the pachyderm over on its back. One or two pedestrians run by in b.g.
- Fatally wounded, the elephant shrieks and tries to stand up, but abruptly he shudders and expires.
- Apparently, not at all tired by the conflict, the Creature looks briefly down at the elephant, then turns and starts at a rapid rate and disappears o.s.

EXT. GARDINO ZOOLOGICAL - DAY

- 430 MEDIUM LONG PAN SHOT 430
As Calder runs from the b.g., the CAMERA PANNING WITH HIM to the staff car, which now, of course, has no driver. Calder jumps into the front seat behind the wheel, starts the motor, screaming the car into a sharp U turn.
- 431 MEDIUM SHOT AT ENTRANCE TO ZOO 431
People are streaming in one direction as Calder drives the embassy car in the opposite direction, leaving the zoo, heading for the route taken by the Creature.
- 432 CLOSE SHOT (PROCESS) CALDER 432
driving the embassy car. He looks o.s.
- 433 MEDIUM LONG SHOT (H-PP) 433
Dying elephant lies in the f.g. breathing heavily. Calder's car drives up in b.g. coming to a sudden halt before the prone body of the elephant blocking his way. Pedestrians are slowly gathering around the body.

434 MEDIUM SHOT CALDER IN EMBASSY CAR (STEREO) 434
looking o.s., as Marisa, Leonardo and Dr. Uhl run up to him.

LEONARDO
Captain, did you reach General
McIntosh?

CALDER
Yes. He's going to get artillery
up here right away.
(to Uhl, indicating
Marisa and Leonardo)
Doctor, try to get a taxi and
take them to the Embassy -
Tell the General I'm going to
try to track this beast as
long as I can.

DR. UHL
Right.

Uhl leads Marisa and Leonardo o.s. as the horrible sound of
the Creature is heard from the distance.

435 MEDIUM LONG SHOT (H-PP) 435
Calder, in the Embassy car as he starts it and slowly moves
through the gathered pedestrians, around elephant.

436 CLOSE SHOT CALDER (PROCESS) 436
Very intense at wheel, as people are seen to run in street
in opposite direction in b.g.

437 MEDIUM CLOSE SHOT EMBASSY CAR (PROCESS) 437
As Calder drives car practically into camera for head close-
up of his startled reaction of what he sees o.s.

438 MEDIUM SHOT CALDER'S POV (H-PP-D) 438
The Creature stands towering over 4 or 5 dispersing pedes-
trians. He has one struggling man in his right hand. With
one blow of his other arm he topples over a nearby lamp
post. He drops the man he is holding to the ground. He
starts to move o.s.

439 CLOSEUP CALDER 439
seated in the driver's seat of the Embassy car, is horrified.
He makes up his mind and starts the vehicle.

- 440 REVERSE SHOT (H PROCESS - PP - D) 440
SHOOTING OVER Calder's shoulder, we see the beast in the
b.g., Calder's car shoots forward driving head on into the
lumbering beast, toppling it over against a building.
- 441 MEDIUM CLOSE SHOT (H PROCESS PP-D) 441
Calder as he leaps out of car and runs for nearby doorway.
In b.g. the struggling beast is trying to regain its footing.
- 441A MEDIUM CLOSE SHOT CALDER 441A
reaching protection of nearby doorway.
- 442 MEDIUM SHOT (H-PP-D) 442
The Creature regains its footing, charges the car, tipping
it over in a roar of fury.
- 443 MEDIUM SHOTS - OF NATIVES - (PP) 443
looking out of windows at calamity below.
- 444 MEDIUM CLOSE SHOT (H-PROCESS) - D 444
Calder, shielding himself in a doorway. In the b.g. the
beast can be seen moving across screen. After a beat, Calder
steps out of the doorway and looks o.s.
- 445 CALDER'S POV (H-PP-D) 445
The beast can be seen disappearing around a corner, as
few stray pedestrians run for cover.
- 446 MEDIUM SHOT - (PP) 446
Calder runs to the corner and starts to follow the beast.
As he rounds the corner, we hear a splash.
- 446A DOLLY SHOT (PP) 446A
As Calder runs to the wall of the Tiber River.
- 447 MEDIUM CLOSE SHOT CALDER (PP) 447
As he arrives at the wall, peers over it, looking up and
down the river. Several pedestrians join in the search,
more out of curiosity.

EXT. TIBER RIVER - DAY

- 448 MEDIUM LONG PAN SHOT CALDER'S POV (PP) 448
CAMERA PANS FROM up river to down river. The Creature is
not in sight.

EXT. BLVD. AT SIDE OF RIVER - DAY

449 MEDIUM CLOSE SHOT CALDER (PP) 449
Peering down into the river, unable to see the Creature.
He straightens, turns, looks around him o.s., then runs.

EXT. TELEPHONE KIOSK - DAY

450 MEDIUM CLOSE SHOT 450
As Calder runs into scene, jerks open the door of the
kiosk, clutches at the phone.

DISSOLVE TO:

EXT. BOULEVARD AT SIDE OF RIVER - DAY

- 451 MEDIUM PAN SHOT 451
The CAMERA PANS with an American Army car as it speeds around the corner and comes into scene. The PANNING CAMERA REVEALS Calder in the close f.g., as the car stops, and McIntosh and Signore Contino get out. They move hastily out of scene. Over scene we hear repeated sharp explosions, not far away.
- 452 MEDIUM SHOT AT WALL OF SIDE OF RIVER 452
Calder, McIntosh and Contino hurry into scene. The explosions continue o.s., and all three men look over the river.
- 453 LONG SHOT CALDER MC INTOSH AND CONTINO 453
in the middle b.g. Stretching from the f.g. to the far b.g. are several Italian army troops, throwing hand grenades down into the river which explode.
- 454 MEDIUM CLOSE SHOT CALDER MC INTOSH AND CONTINO (STEREO) 454
as the hand grenade explosions o.s. continue. McIntosh turns to Calder.

MC INTOSH

What do you think - Bob -- will
hand grenades force the beast
out of the water?

CALDER

I don't know. I can't tell what
that thing will do - or when
it'll do it. All I know is that
we're blasting Tiber straight
through the city.

CONTINO

In the meantime I've ordered
the streets to be cleared.

EXT. ROME STREET - DAY

- 455 MEDIUM LONG SHOT 455
The two Italian tanks are moving rapidly along the street

QUICK DISSOLVE:

EXT. SECOND ROME STREET - DAY

456 MEDIUM LONG SHOT
Two trucks driven by Italian soldiers, towing light artillery.

456

QUICK DISSOLVE:

EXT. PONTE GARIBALDI - DAY

457 MEDIUM SHOT GROUP OF EIGHT ITALIAN SOLDIERS - (PP) 457
three of whom are tossing grenades off of the left side of the bridge. One of the soldiers has a walkie-talkie.

458 CLOSE SHOT EXPLOSIONS - (PP)
Grenades in the Tiber River.

458

459 MEDIUM SHOT 459
SHOOTING OVER SHOULDER of two of the three soldiers, who are throwing grenades. They hear a roar and turn abruptly to face camera. Their expressions indicate their horror of what they see o.s.

460 REVERSE SHOT - (H - (PROCESS) - PP-D) 460
The soldiers have their backs to camera in the f.g. In the b.g. rears the wet head and shoulders of the beast. Some of the soldiers begin to run o.s. The Creature suddenly descends, as if to go under the bridge.

461 SIDE ANGLE - SHOOTING UP TOWARD THE UNDER-SUPPORT OF THE BRIDGE - (H-PP-D) - (PONTE ROTTO) 461
The Creature lowers himself under the bridge, then forces himself upward, cracking the narrow portion of the center section. Seen on the center section are two soldiers and to the left of the crack is the soldier with the walkie-talkie.

462 MEDIUM SHOT - (H-PP-D) - (PROCESS) 462
The center section of the bridge begins to rise, as if pushed up from below. Two or three soldiers are caught on the ascending section. For a long moment, the Creature holds the center section high, as two soldiers with carbines in the f.g. turn to fire at the head and shoulders of the beast.

463 CLOSE SHOT ITALIAN SOLDIER WITH WALKIE-TALKIE
as shots of gunfire are heard o.s.

463

ITALIAN SOLDIER
(excitedly)
Ponte Garibaldi - calling H.Q.!!
Ponte Garibaldi calling H.Q.!!

464 MEDIUM SHOT - (H- (PROCESS- H-PP-D) 464
The Creature tosses the center section aside. Two soldiers
on center of bridge section are tossed into the water o.s.
The splash is heard o.s.

465 CLOSE SHOT - (STEREO-PP) 465
Two soldiers in the f.g. - reacting to the disaster and
fleeing o.s. to side of camera.

466 MEDIUM SHOT ITALIAN SOLDIER WITH WALKIE-TALKIE 466
looking at the wreckage, as the other soldiers run to the
bank.

467 LONG SHOT - SIDE ANGLE - (H-PP-D) (PONTE ROTTO) 467
On the bridge can be seen the Italian soldier with the
walkie-talkie. In b.g. the Creature roars and stalks o.s.
The debris of the broken bridge can be seen in the lower
section of the scene.

468 MEDIUM SHOT (PROCESS) 468
An Army car with driver, Calder, McIntosh and Contino is
racing through Rome streets - toward Ponte Garibaldi.

ITALIAN SOLDIER'S VOICE
(over car radio)
The destruction at Ponte Garibaldi
is indescribable.

EXT. ROME STREET - DAY

469 MEDIUM PAN SHOT 469
as three trucks loaded with Italian soldiers speed along
street.

EXT. SECOND ROME STREET - DAY

470 MEDIUM SHOT 470
as two Italian tanks lumber along the street.

471 LONG SHOT INCLUDING TIBER RIVER AND PONTE ROTTO 471
The Army car with the driver, Calder, McIntosh and Contino (doubles) pulls to a halt. The three men get out of the car. On the opposite of the bridge can be seen the Italian soldier with the walkie-talkie waving to them the direction the beast has taken.

472 MEDIUM LONG SHOT (PROCESS) - BROKEN END OF BRIDGE 472
(PONTE ROTTO)
In f.g. (Army car included) looking at the broken bridge, are the driver, Calder, McIntosh and Contino. The sound of the car's radio is heard.

ITALIAN SOLDIER'S VOICE

(over car radio)

The beast is headed north on
Via del Mare! The beast is
headed north on Via del Mare!

The group jump into car. The driver starts the motor and they exit scene.

EXT. ANOTHER ROME STREET - DAY

473 MEDIUM SHOT 473
as two other trucks, also loaded with soldiers, move rapidly along the second street.

EXT. FORO ROMANO - DAY

474 WIDE ANGLE 474
as the Creature comes into scene from behind camera. The Foro is deserted - no sign of life.

475 475
A
B & C MEDIUM CLOSE SHOTS
Several Italian soldiers, equipped with carbines and other small arms, deploy behind the columns and masonry.

476 MEDIUM SHOT 476
At street leading into Foro, a tank flame-thrower appears. It advances in the direction of the Creature o.s.

477 MEDIUM SHOT - CREATURE - (H-PP-D) 477
Near the ruins of the Temple of Saturn in the Foro Romano. The Creature enters behind the columns, turns and roars.

- 478 MEDIUM PROFILE SHOT - TANK FLAME THROWER - (PP) 478
firing o.s. (Flames to be shot against black velvet at
ranch-PP)
- 479 FULL SHOT - (H-PP-D) 479
at the columns of the Temple of Saturn. In the f.g. are
crouched some of the armed deployed Italian soldiers. While
they fire at the Creature, flames enter from right engulfing
the Creature. He roars in agony, turns and plows through
the columns, as they crash about the fleeing soldiers.
- 480 CLOSE SHOT (PROCESS) 480
The group in the Army car, favoring Calder, hear the sound of
cracking masonry and gunfire as they are cruising along.
Suddenly they turn a corner rapidly in the direction of the
sound, and proceed in that direction.
- 481 MEDIUM SHOT - (PP) 481
The Army car racing toward scene of the destruction in the
Foro Romano.
- EXT. OUTSIDE COLOSSEUM - DAY
- 482 MEDIUM LONG SHOT - (H-PP-D) 482
as the Creature approaches the ancient edifice. It stops,
looks back.
- 483 MEDIUM SHOT - (PP) 483
As trucks, with soldiers, and the tanks converging from two
directions in the area of Colosseum.
- 484 WIDE ANGLE INCLUDING COLOSSEUM - (H-PP-D) 484
The Creature enters the scene and finds he is cornered at
the wall of the Colosseum. He begins to climb the wall.
- 485 MEDIUM SHOT AN ITALIAN ARMY TRUCK 485
stops, and soldiers armed with bazookas jump out.
- 486 MEDIUM SHOT - (PP) 486
The Army car comes into scene and stops. The door opens as
Calder, McIntosh and Contino get out. Calder looks up at
the side of the Colosseum where the Creature is climbing o.s.
- 487 MEDIUM LONG SHOT CALDER'S POV - (H-PP-D) 487
The Creature can be seen disappearing over the disintegrated
portion of the second story of the Colosseum.

488 WIDE ANGLE ENTRANCE TO COLOSSEUM - (PP) 488
to include Calder as the Italian soldiers, two of whom are
with bazookas, run through the entrance. Calder then follows
the soldiers through the entrance.

EXT. INSIDE COLOSSEUM - DAY

489 489

A
B & C MEDIUM SHOTS (THREE ANGLES) INSIDE COLOSSEUM
Soldiers with bazookas are cautiously moving under cover of
the stone ruins. They are looking for the Creature. Calder
is among them.

490 490

A
B & C PAN SHOT - (PP) - POV OF ITALIAN SOLDIERS
Various isolated areas of Colosseum. B & C

491 MEDIUM SHOT - (PP-D-STEREO) - GROUP OF FOUR ITALIAN 491
SOLDIERS

They have their attention diverted o.s. by a giant roar.
They whirl and look up o.s. just as an enormous hunk of
masonry is hurtled into scene, crushing one soldier. The
other soldiers scatter.

492 MEDIUM UP SHOT - (H-PP-D) 492
of Creature, standing, glaring down at the soldiers. The
Creature roars and moves o.s.

493 CLOSE SHOT - (PP) - (STEREO) 493
Calder looking up at the Creature o.s.

CALDER

Fire!

494 MEDIUM SHOT - (H-PP-D) 494
Soldier with bazooka in f.g., Creature in b.g. The soldier
fires at the Creature.

495 MEDIUM CLOSE SHOT HEAD OF CREATURE 495
as the bazooka shot explodes against broken masonry near the
Creature's head. He screams and disappears o.s.

- 496 MEDIUM SHOT 496
Another soldier moves through the rubble and masonry as though through a jungle. Behind him comes Calder. The soldier fires the bazooka at the Creature o.s.
- 497 WIDE ANGLE INCLUDING SOLDIERS CALDER AND THE CREATURE - 497
(H-PP-D)
OVERLAPPING as the second bazooka shot nearly misses the Creature. Again he screams and picks up a piece of masonry.
- 498 MEDIUM CLOSE SHOT - (H-PP-D) 498
The Creature hurls stone.
- 499 MEDIUM SHOT CALDER AND GROUP OF SOLDIERS - (STEREO-PP) 499
huddled behind masonry as the rubble thrown by the Creature showers close to them. One of the soldiers is knocked flat, his bazooka spinning from his grasp. Calder jumps to the weapon, snatches it up and moves crouching, toward the Creature.
- 500 MEDIUM PAN SHOT CALDER 500
advancing toward the o.s. Creature. Calder is crouched, taking advantage of every cover as he moves forward.
- 501 MEDIUM SHOT THE CREATURE - (H-PP-D) 501
hissing and looking angrily around, seeking out his tormentors.
- 502 MEDIUM SHOT CALDER IN B.G. CREATURE IN F.G. - (H-PP-D) 502
Calder lifts the bazooka and fires. The Creature is hit in the shoulder by the shot from Calder's bazooka. The Creature screams his torment and rage, turns climbing up toward the rim of the Colosseum o.s.
- 503 MEDIUM SHOT - (H-PP-D) 503
Creature starts to climb wall of Colosseum.
- 503A CLOSE SHOT - (H-PP-D) 503A
Creature climbs the wall of the Colosseum.

EXT. OUTSIDE COLOSSEUM

- 504 LONG SHOT - (H-PP-D) 504
McIntosh and Contino are in the f.g., the Italian troops, trucks and tanks in the near b.g., as the Creature appears atop the rim of the Colosseum in the far b.g.

504 CONTINUED:

504

MC INTOSH

There it is!

CONTINO

(to nearby
tank commander)

Fire!

504A MEDIUM LONG SHOT OFF TOP OF COLOSSEUM LOOKING DOWN 504A
Creature in f.g. In far b.g. can be seen artillery squads
and soldiers gathering around base of Colosseum.

504B MEDIUM SHOT ITALIAN TANK - (PP) 504B
There is an Italian soldier in the open hatch, staring at the
Creature o.s. The tank fires its cannon.

505 MEDIUM SHOT THE CREATURE - (H-PP-D) - AS SEEN FROM 505
EXTERIOR OF COLOSSEUM RIM
As he is hit by the shell, he totters, starts to fall,
drops to a crouch on the rim, then suddenly straightens
again.

EXT. INSIDE COLOSSEUM - DAY

505A CLOSE SHOT 505A
Calder's bazooka has been reloaded by an Italian soldier who
taps Calder on the shoulder. Calder then fires at Creature
o.s.

SCENE 506 OMITTED 506

507 MEDIUM SHOT THE CREATURE - (H-PP-D) 507
as Calder's bazooka shot catches him squarely. The Creature
crumples, suddenly collapsing, then starts to fall, clutching
the Colosseum.

EXT. RIM OUTSIDE OF THE COLOSSEUM - DAY

507A CLOSE SHOT ITALIAN TANK 507A
fires in direction of beast.

507B MEDIUM SHOT THE CREATURE (H-P-P) 507B
The shell strikes the masonry of the Colosseum, blasting it
away. The Creature and debris tumble down o.s.

- 130
- 508 LONG UP SHOT OF COLOSSEUM - (H-PP-D) 508
Creature and debris plummet downward toward the street below.
- 509 509
A & B CLOSE REACTION SHOTS A & B
McIntosh and Dr. Uhl to sight of Creature on the ground.
- 510 510
MEDIUM SHOT - (H-PP-D)
The Creature is buried in rubble. We see the head and arms protruding from the pile of debris.
- 511 511
A A
B & C REACTION SHOTS B & C
Contino and tank crew reacting to scene of destruction at base of Colosseum wall.
- 512 512
CLOSE SHOT
Calder moves out of the entrance way of the Colosseum and looks in the direction of rubble.
- 513 513
MEDIUM SHOT (H-PROCESS-D) GROUP
They slowly gather closer to the pile of rubble and debris burying the Creature. Gradually, the crowd blocks Calder's view.
- 514 514
MEDIUM CLOSE SHOT CALDER
He stares dully, his clothes torn and disheveled, his face weary and a little sick at the sight of the death of the Creature o.s. He turns, his shoulders slumped, and starts walking away from the Colosseum. McIntosh sympathetically watches him walk by.
- 515 515
VERY LONG SHOT
as Calder walks from the f.g. toward the distant b.g. A man with no momentary direction, except to get away. CAMERA HOLDS as he plods onward.

Into scene drives a little Italian car; it stops and a girl gets out.
- 516 516
MEDIUM CLOSE SHOT SMALL ITALIAN CAR (STEREO)
and the girl who, at this close angle, we recognize as Marisa. She stares apprehensively first toward the Colosseum o.s., then she looks slightly relieved as her eyes move in another direction and she sees Calder o.s. She breaks into a run for him.

517 MEDIUM CLOSE SHOT McINTOSH 517
He is standing, still staring sympathetically after Calder
o.s. Now Dr. Uhl comes into scene. He, too, looks after
Calder for a moment, then his gaze, saddened, moves to the
o.s. beast.

DR. UHL
(slowly, half
to himself)
Why is it always -- always so
costly for man to move from
the Present to the Future?...

518 VERY LONG SHOT 518
Calder still plodding across the open space from the middle
b.g., Marisa running toward him at an angle. She overtakes
him, grabs his arm, and he stops momentarily turning to her.
His arm goes around her and the two of them walk together
and along, CAMERA HOLDING them, as they continue on into the
far, far b.g. toward the car.

THE END